Hot Weather Fashions number

VOGUE

July 1 1916
Price 25 Cents

INCLUDES PAGE & INDEX ISSUED

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The Vogue Company

Annoyed by perspiration?

NONSENSE!

This toilet water corrects excessive perspiration under the arms, protecting clothing from stains and dampness. Try it tonight on hands, feet, forehead, neck or armpits—wherever perspiration is excessive or annoying. Three applications a week will give complete relief.

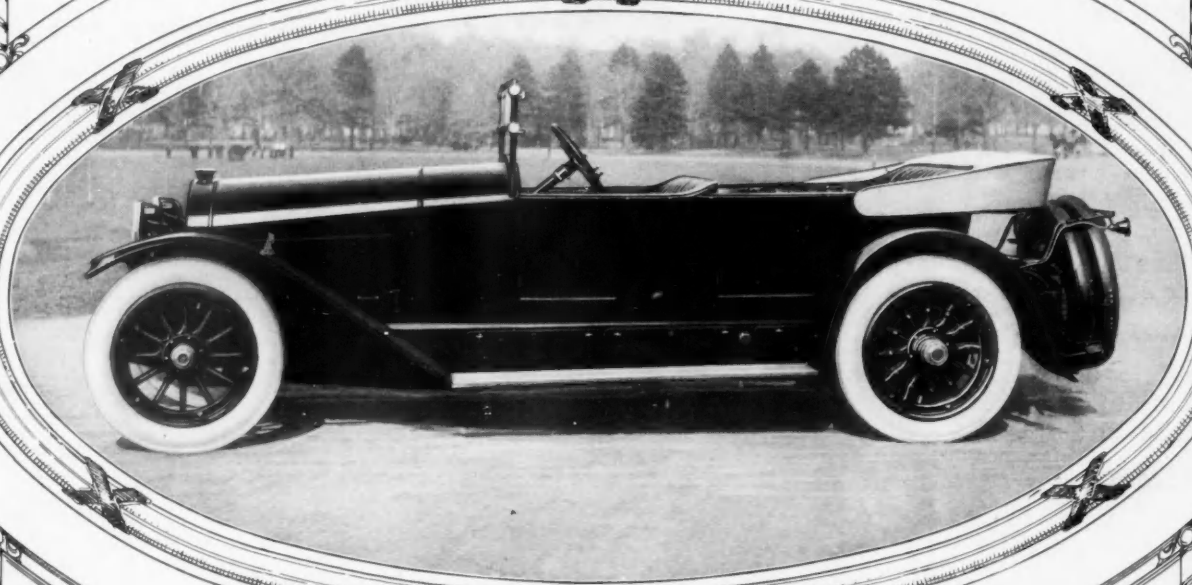
ODO-RO-NO

TRADE MARK REG. U.S. PAT. OFF.

50c and $1, trial size 25c. Get your bottle today at any toilet counter or by mail postpaid from The Odorono Company, 442 Blair Ave., Cincinnati, O.

1917

LOCOMOBILE



A FOUR-PASSENGER TOURING CAR MODEL DESIGNED BY THE CUSTOM BODY DEPARTMENT, THE PRODUCTION FOR THIS YEAR BEING LIMITED TO FORTY CARS. A SMART CAR WITH VERY LOW LINES.

ORDERS MUST BE TAKEN FROM PHOTOGRAPHS AND SKETCHES.

PRICE $4750.

THE LOCOMOBILE COMPANY OF AMERICA
MAKERS OF FINE MOTOR CARS

"Onyx" Silk Hosiery

Reg. U.S. Pat. Office

Answers the Call of Summer

with the widest range of designs, styles and prices in its long history.

Clocks, verticals, drop stitch and color effects in circular stripings to match the sports attire. Plain blacks, whites and colors and shades without number—

a range as wide as the present tremendous and growing demand for fancy silk hosiery.

Style, Quality and Value

are the trio of merits that have won for "ONYX" its national fame as

The Hosiery of Fashion

a reputation which is steadily enhanced by these three typical numbers:

No. 235
$1.00
Fine silk with DUB-L Lisle garter top, triple extra spliced heel and toe, medium weight.

No. 350
$1.50
Pure Silk DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.

No. 106
$2.00
Medium weight thread silk, DUB-L Silk garter top, triple extra spliced heel and toe.

All made with the "Pointex" Heel

All good dealers sell ONYX HOSIERY and will be proud to show you a complete assortment.

Should you however need aid in finding your exact requirements write to us, we will help you.

Emery-Beers Company, Inc.

Sole Owners and Wholesale Distributors of "Onyx" Hosiery

153-161 East 24th Street New York

Successors to the wholesale business of *Lord & Taylor*

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Lingerie Undergarments

For Women and Misses—***At Special Prices***

Sizes 34 to 44

143.—**Sheer White Batiste Envelope Chemise,** band top of Val. lace, ribbon through net casing, lace shoulder straps, lace edged points at bottom. ***Special* 2.95**

145.—**Empire Nightgown** of sheer white batiste, Val. lace trimmed, motifs in white, pink, blue or orchid on embroidered organdie. ***Special* 2.95**

147.—**"Parfait" Nightgown** of sheer white batiste, ruffled net footing and ribbon through embroidered beading at back and front, fine cluster of tucks. ***Special* 2.95**

151.—**Empire Nightgown** of white or flesh batiste, ribbon through eyelets, tucked, lace edged. ***Special* 1.95**

149.—**Redingote Envelope Combination** of sheer white batiste, Val. lace insertion, ribbon through lace casing, lace edged flounce around envelope drawers. ***Special* 2.95**

153.—**"Parfait" White Sateen Petticoat,** shadow proof double paneled front, embroidered scalloped edge. Lengths 34 to 40 in. ***Special* 1.45**

155.—**"Parfait" White Nainsook Petticoat,** shadow proof double paneled front, flounce of embroidery and Val. lace, ribbon through lace casing, lace edged underlay. Lengths 34 to 40 in. ***Special* 2.95**

Pathfinder

the "GREAT"

King of Twelves

Designed by Fesloke
Built in the shops of Pathfinder

A great deal more than money is involved in the purchase of a Pathfinder.

Love of luxury and beauty cultivated taste and keen appreciation of what is best in motor-car construction are important factors in the equation.

Seven Passenger Touring Car, $2750
Clover Leaf Roadster with Concealed Top, $2900
Special Enclosed Bodies up to $4800
All f. o. b. Indianapolis
Complete details and catalog on request.

The Pathfinder Company

Indianapolis, — U. S. A.

Modish Sports' Apparel

(a) Women's and Misses' Sport Suit of wool Jersey—Copenhagen, rose, white, purple, gray, green and mustard. Semi-Norfolk style, 4 pockets and belt; plain skirt, buttoning down front. 34 to 44 bust; Misses' sizes, 14, 16 and 18 years. **$19.74**

(b) Misses' two-piece Sport Dress; belted coat of white ratine—collar, cuffs and pockets of awning stripe; circular skirt of stripe in rose and blue. Same model with white ratine skirt, and coat of awning stripe, trimmed with white. 14, 16 and 18 years. **$12.74**

(c) Fibre Silk Sweater with mercerized back in rose, Copenhagen, gold or purple. Deep collar, turn-back cuffs, pockets, self buttons; sash with tassel ends. Sizes 36 to 44. **$7.94**

(d) Linen Crash Blouse, slip-over style; natural color trimmed with bands of rose, Copenhagen or green. **$3.79**

(e) Fibre Silk Sweater, with mercerized back, roll collar, deep pockets, belted back; striped combinations—rose with white, black with white, Copenhagen with gold. Sizes 36 to 44. **$6.94**

(f) Shetland Knit Sweater, deep sailor collar, wide sash, large pockets. Broad stripes of white with Copenhagen, white with gold, white with rose, white with black. Sizes 36 to 44. **$4.89**

(g) Sport Dress of natural color Pongee Silk combined with stripes in green, navy or rose. Pointed sailor collar with overlay of stripe, cuffs to match. Circular skirt of plain color with broad band of stripe. Tailored belt with two buckles. Sizes 34 to 42. **$14.74**

(h) Tennis Blouse of handkerchief linen in all white; also white with striped banding in Copenhagen or rose; deep, kimono sleeve allowing full swing. **$4.69**

(k) Linen Crash Tennis Skirt, natural color or white. New pocket arrangement to hold tennis balls. Made with buttons and buttonholes; easily laundered. **$5.49**

The New Sport Hats

(a) Real Bangkok Hats; natural color with hemp straw facings and ribbons in navy, emerald, old rose, Saxe, blue, chartreuse or black; also solid colors. **$4.96**

(b) Rough Milan straw; double brim; rose, Saxe, navy, chartreuse, emerald, black, trimmed with grosgrain band and bow. **$2.97**

(d) Soft Velour Hat, grosgrain ribbon band; white, Saxe, rose, emerald, purple, pink. **$3.49**

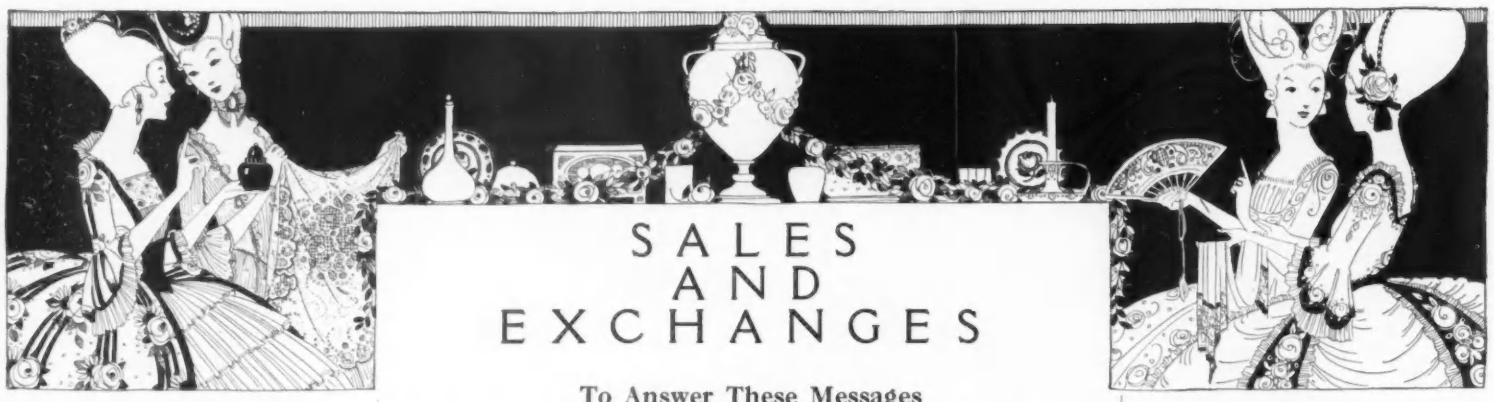
(e) Real Milan Mushroom Sailor. Natural color with grosgrain bands and edges of pink, chartreuse, Saxe, orchid or rose. **$4.69**

(f) Medium size Leghorn flat, with ribbon band in brown or field green. **$5.49**

(g) Medium size Sailor of Sennit straw; white, black or brown. **$2.74**

(h) Striped Sport Hat made of alternate bands of white felt and brilliant straw in shades of navy, pongee, rose, green or black. **$1.98**

Herald Square **R. H. Macy & Co.** *New York*



SALES AND EXCHANGES

Wearing Apparel

RIDING Habit—made by Nardi. Has been worn only five times. In perfect condition, medium weight. About size 36. Coat, vest and breeches. No. 375-D.

FOR SALE—Black net frock—silver lace petticoat, bodice and shoulder straps. Black satin foundation. Worn three times. Size 38-40. Made for tall woman. Cost $75—Sell $20. No. 388-D.

EVENING gowns; white satin, marquisette; gold and pearl corsage, $17. Pink satin, cream net, $17. Smart coral serge one-piece street suit, $18. Slender 36. No. 390-D.

FOR SALE—Black taffeta evening dress—silver embroidered net underskirt and sleeves. Size 36. Never worn on account mourning. Cost $52. No reasonable offer refused. No. 391-D.

FOR SALE—Superb dark Russian sable stole and muff, purchased in London for $1600 (without duty), $800. Two taupe satin and velvet afternoon gowns, $15 and $30. No. 393-D.

FOR SALE—Black and white check suit, never worn. Cost $100—Sell $40. Size 38. Black net gown trimmed with jet, $20. No. 396-D.

TEN Dollars each—three-piece pongee suit dancing frocks—pink satin and net—black charmeuse and tulle. Size 36. Set five pairs blue and yellow sunfast curtains. No. 397-D.

ON account of mourning will sell new Alice blue evening cape, lined with flesh. New dark blue chiffon dress. Size 36-38. Enormous sacrifice. Exceptional opportunity. No. 399-D.

ON account of mourning will sell new dark blue suit and chiffon blouse—Cheruit model. Size 36-38. Cost $140—Sell $80. Rare opportunity. No. 400-D.

FOR SALE—Dark blue taffeta street dress. Never worn. Size 34. Sell $18.00. No. 401-D.

Miscellaneous

SEVERAL wardrobe trunks, excellent makes. Will sacrifice as I have no further use for them. Part new. Will send details. No. 288-D.

FOR SALE—Beautiful Jules Veron water color. Also very handsome mahogany davenport (antique). No. 394-D.

FOR SALE—Rare collection of 160 valuable old Indian baskets—California, Arizona, Alaska, Mexico. No dealers. No. 395-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the August 15th Vogue should be received on or before July 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

VOGUE FINDS AN HEIRLOOM

"MY word!" cried Mrs. Bellamy, as she tore open a large square envelope in her mornings's mail, "another wedding! Why, oh, why, does every girl in town choose to marry in the same month. Ten presents already and here's another!

"I don't mind the giving but I am worn out with shopping for the individual gift." She turned to her secretary. "Miss Coolidge, buy something for Nannie Cummings. I don't care what it is—but be sure it is something different!"

The following evening Mrs. Bellamy found a variety of odd and interesting gifts awaiting her inspection. From them she chose for the bride a bit of rare and beautiful lace.

"You are a treasure, my dear. Such a relief. Where did you find these lovely things?"

"It was very simple," said Miss Coolidge. "I consulted VOGUE. In the Sales & Exchange I found a little card advertising the sale of a few pieces of old Florentine. This morning a note brought a dear little signora who needed your check more than the lace, and here you are!"

SALES AND EXCHANGE SERVICE
VOGUE
443 FOURTH AVE. NEW YORK CITY

Miscellaneous—Cont.

ARTISTIC dining-room chandelier—exquisite glass soft coloring. Cost $250—Sell $100. Chafing dish, tray, alcohol pitcher, fork and spoon to match. Cost $40—Sell $20. Coffee percolator, alcohol, large urn. Cost $20—Sell $10. 60-inch Battenburg centerpiece. Cost $25—Sell $10. All real values. Duplicate wedding presents. No. 398-D.

Wanted

WANTED—To purchase Hudson Seal Coat, 1915-16 model, full sweep, high collar. Excellent condition. Reasonable. Privilege of examination. 40-42 Bust. 58 long. No. 204-B.

WANTED—To purchase beautiful clothes for lady 5 ft. 9; age 24. Size 38. Also for girl 5 years, boy 8 years. Latest models. Excellent condition. Reasonable. Regular correspondence desired. No. 205-B.

WISH to purchase reasonably 108 in. handsome filet lace and hand-embroidered linen table cloth. Must be willing to send on approval. No. 206-B.

Professional Services

PHYSICIAN, wife trained nurse, will undertake temporary or permanent care child, infant preferred. Healthful New England village. Modern home. Best surroundings, mental, moral, physical. References. No. 971-C.

YOUNG Southern woman wishes position as companion. Possesses business ability. Willing to leave city. No objection to invalid or aged. References exchanged. No. 110-C.

REFINED young woman wishes situation as companion-secretary or managing housekeeper. Have travelled in Europe and have splendid business education. Salary $40.00 a week. References exchanged. No. 111-C.

YOUNG woman of refinement desires to have entire care of little girl of five years of age or younger in a wealthy family. No. 112-C.

LADY with attractive and beautiful country home 150 miles from Chicago will take a girl for the summer. Terms $25 per week. No. 113-C.

REFINED South Carolina girl educated in domestic science capable of overlooking household matters, planning and sewing, entertainments, desires position with cultured people. No. 114-C.

SECRETARY—refined, college-bred young lady, experienced as social and business secretary, offers her services by the hour, day or week, either in or out-of-town. No. 115-C.

A LADY of refinement, having the entree to the best society, wanted to sell exclusive individual perfumes and toilet articles to exclusive ladies of the most refined taste; liberal commission will be paid. No. 116-C.

WANTED, a clever, educated lady to buy an assured income producing business. Investment $5,000. Full investigation desired and references required. No. 117-C.

JAM, JELLY and MARMALADE made from delicious fresh fruits make appetizing delicacies for the summer table and outdoor luncheons.

Keep your storeroom well stocked with

GENESEO
JAM KITCHEN

products—put up in sanitary glass jars in scrupulously clean kitchens. They cost less than it would cost you to put them up yourself.

Raspberry, Quince, Strawberry, Grape Fruit and other Jams, Jellies or Marmalades in 6 oz. jars $2.35 per dozen. Individual jars $1.50 per dozen. Delivery charges prepaid.

Sold by leading grocers or direct by

MISS ELLEN H. NORTH
Geneseo Jam Kitchen GENESEO, N. Y.
Write for price list of other specialties

Crocker
MOURNING SPECIALTY HOUSE

Hats, Gowns, Waists, Veils, Neckwear, Furs

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

We have in stock, at all times, Black or White Hats that are not mourning

Crocker Building, 375 Fifth Ave., at 35th St., New York

New Boston Address: The Crocker Bldg., Copley Square

A Betty Wales Ploshkin
Kept always in sight
Will keep your purse heavy
And make your heart light.

A Betty Wales Ploshkin
Kept always in sight
Means some one loves you
With all his dear might.

Betty Wales in Business!

You remember Betty—the heroine of Margaret Warde's series of college stories. Well, Betty always was the most fascinating surprise ever. But what *do* you think she is doing now?

For over a year she's been conducting a real business not a hundred feet from the Waldorf-Astoria, Fifth Avenue, New York! And successful!

She told me confidentially that she sells exclusive shops and department stores in every state in this blessed country; even has orders from Alaska and Australia.

But no wonder. Betty was born a genius, and such a knack for clothes! She was positively the envy of every girl in college. So it's not surprising that she has gone into the business of making Betty Wales Dresses for college girls and youthful women.

Her styles are *simply stunning*—just the despair of one trying to copy them. Betty is *quality*. Why, her School Dresses have been adopted by some awfully select schools and convents.

Yes, there are Betty Wales Afternoon Dresses and Social Frocks, too—you can buy them at quality stores anywhere—only Betty says be sure you see the Betty Wales label.

Betty Wales Dresses

For College Girls and Youthful Women

Betty Wales Will Give You a Ploshkin

Betty Wales is so sure that a Ploshkin is "lucky" that she will send one of these delightfully freaky, fashionable, faddish things *free* to everyone enclosing, with her name and address, only 10c to defray mailing expenses. Betty says, "*Lucky* girls will always wear Betty Wales Dresses," so giving away Ploshkins is good business, you see.

Send for your Ploshkin before bedtime tonight.

THE BETTY WALES DRESSMAKERS, 101 Waldorf Bldg., New York

In association with Goldman Costume Co.

Always Look for this Label

Copyright, 1916, by The Betty Wales Dressmakers

A "Home-Made" Cream of Almond Oil And Orange Flower Water

Made Fresh to Your Order

Here is an unusual "made-to-order" cream which I supply to a limited clientele of extra-particular customers—women appreciative of the luxuries of life and especially those of the toilet. It costs $1.00 for a generous three-ounce jar.

The formula was given to me years ago by an English physician. It is one of the old English recipes which have made English women famous for their exceptionally beautiful complexions.

Ingredients are the finest imported Almond Oil and pure Orange Flower Water from the south of France, agreed the most beneficial of all skin lotions. The cost prohibits their use in commercial creams, but by selling direct on order, I am able to use them in my own cream, and still keep the reasonable price of $1.00.

I use no preservatives, another most important feature. For naturally any chemical that will keep cold cream from spoiling indefinitely is injurious to the skin. My Almond Cream is *made fresh when you order* and shipped immediately. The jar is *sterilized* and sealed *with paraffin* against any chance of contamination. As far as I know, mine is the only cold cream protected in this careful manner.

Finally, my Almond Cream is a Massage Cream and skin food and cleansing cream in one, and my customers say the best for each purpose. Apply lightly and wipe off the face with a fine soft cloth and all the dirt comes with it; massage in all the skin will absorb, and the results are wonderful. Never gives an oily look, because Almond oil penetrates the pores and absorbs immediately and completely.

How to order: Write direct to the address below, enclosing a one dollar bill. I will send your freshly made jar prepaid, *satisfaction promised.*

MRS. T. A. RENDLE
4134 N. Ashland Avenue, Chicago

ESTD. 1900

Lane Bryant

Offers to Women of

Extra-Size or Stout Figures

a complete assortment of

Ultra-Fashionable Summer Apparel

(35½ to 58 bust—30 to 49 waist)

Every item, from the simplest negligee to the most exquisite evening gown, far surpassing in style, beauty and materials even those for the average figure.

Special attention is directed to our showing of

Summer Dresses
Sport Costumes
Bathing Suits
Skirts and Waists
Sweaters

V 8516—*Semi princess fast black satin bathing suit, as illustrated, is very smart and particularly becoming for tall well-proportioned figures. White satin piping. 42 to 50 bust,* 12.75. *52 to 56 bust,* 14.95.

Mail orders filled from New York Only. Satisfaction Guaranteed or Money Refunded.

NEW YORK Just West of 5th Ave. **25 W. 38th St.** | **CHICAGO** 9th fl. Stevens Bldg. **17 N. State St.**

Mid-summer Modes just issued—write Dept. V-18

The FRANKLIN CAR

THERE is a special appeal in the Franklin car to substantial, well-to-do folks who consider the comfort of the entire family.

Its list of owners will prove above all that the Franklin is not the car of a cheap or a showy class of people—but of people who are sure enough of themselves and their position to seek their luxury in service as well as in appearance.

The ideal family car must be easy to *steer* and *control*—demand no muscular exertion of the driver, and be *safe*.

It must be a *smart-looking* car—appropiate for the morning's shopping, for afternoon or evening use; and *commodious* for *week-end tour*.

To anyone who knows the automobile situation it is most significant that the Franklin has been adopted by so many prominent families who might easily afford *any price car*.

Every practical-minded motorist should read the new book, "Why the Average Motorist's Dollar is Shrinking." Send us your name on a post card for a copy.

FRANKLIN AUTOMOBILE COMPANY, Syracuse, N. Y

Residence *at* Kensington

Great Neck **Long Island**

FOR SALE AT COST

Owner having moved to Philadelphia will sell house designed for him by Aymar Embury *II*. On Waverly Road, shaded with forty-years'-old lindens, at the highest spot in Kensington, where the Rickert-Finlay Company has invested $400,000 for sanitary sewers, electric street lights, park drives and walks. Conveniently smallish house, yet designed especially to avoid small interiors, big living room, big hall, lots of windows, four open fire places, tiled kitchen, three bathrooms with two showers, sleeping porch. Four master's and two servants' bedrooms. Rough, brown stucco finish; white woodwork inside. Hot water heat, gas and coal range, electric lights, telephones. Purchaser becomes part owner absolutely without cost of ten-acre water-front park, with tennis courts, fresh water swimming pool, salt water bathing beach and dock for yachts and boats. Golf course nearby. Will sell at $20,000 which is less than costs when property and building were vastly lower than now. Thoroughly reliable buyer might arrange to pay half in form of monthly rent over ten years' period, balance conveniently arranged. Unusual opportunity suggests immediate action. Address K. V. M., Box 114, Rydal, Pennsylvania.

NEW-YORK LB CHICAGO

Maternity Apparel

Coat dress illustrated (7285) follows the sporting, youthful mode of the season. Coat is of Georgette and may be worn separately; girdle is hand-embroidered. Plaited skirt and underbodice of crepe de chine. Conceals condition admirably. Navy, black, brown or pearl grey. 34 to 44 bust. Special 27.85.

Summer Maternity Apparel

Differing in no outward way from prevailing modes. Expand automatically with figure. Conceal condition. Fit when figure is again normal.

Suits Dresses Coats
Skirts Waists Negligees
Corsets and Underwear

Lane Bryant

NEW YORK Just West of 6th Ave. **25 W. 38th St.** | **CHICAGO** Stevens Building **17 N. State St.**

Mail orders filled from N. Y. only

Write Dept. V-17 for "Mater Modes," showing photographic illustrations

For Serving Things to Drink

Originated and sold exclusively by A. Stowell & Co. Wicker holders with compartments for glasses, pitchers, bottles, etc. Designed to serve correctly all Summer drinks, indoors or on veranda or lawn.

Set illustrated above, for iced tea, lemonade or grape juice. — Brown wicker tray with handle, covered glass pitcher, six glasses with handles, and six glass straws—complete for **$8**

Brown Wicker Holder with 4 glasses, china sandwich plate with wicker cover, and places for four beer or ginger ale bottles complete, for **$10**

New and unique for wedding presents. Other combinations from $5 to $12.50.

Any of these sets will be shipped promptly on receipt of check, money order or cash.

A. Stowell & Co. Inc.

24 Winter Street
Boston, Mass.

JEWELERS 94 YEARS

EAU
MERVEILLEUSE

On a motoring trip, after shopping or exposure to wind, EAU MERVEILLEUSE is a most excellent tonic for the skin. It clears and whitens the complexion, is delightfully refreshing and produces a feeling of cleanliness not found in creams, toilet waters, or soaps.

Eau Merveilleuse is the result of many years' research and experiments in the chemical laboratories of France. It contains only the purest ingredients, and is the favorite skin tonic of the most fastidious.

A full size 7 ounce bottle sent to any address carriage paid. Price $2.00

A liberal sized sample of this matchless lotion (illustrated above) mailed to any address on receipt of 50 cents, together with booklet

JOHN H. GLEASON
Skin and Scalp Specialist
20 East 46th St., New York

Why cutting ruins the cuticle

You can keep the cuticle smooth and firm with Cutex Cuticle Remover

All specialists say that in caring for the nails, one's whole effort should be to keep the cuticle *unbroken*.

When the cuticle is trimmed or cut away, the skin about the base of the nail becomes dry and ragged. It constantly roughs up, forms hangnails, and makes the hand hideously unattractive.

To meet the need for a harmless cuticle remover, a formula has been especially worked out. Cutex, the new liquid cuticle remover does away with cuticle cutting, makes it possible for you to keep your cuticle perfect and have shapely nails. Cutex is perfectly harmless. The moment you use it you realize that you have found at last, the one simple successful way to take care of your cuticle.

Use it *once* — and see!

Open the package and you will find orange stick and cotton. Wrap a little cotton around the end of the stick and dip it into the Cutex bottle. Then gently work the stick around the base of the nail, pushing back the cuticle. Almost at once you can wipe off the dead surplus skin. Rinse your hands in clear water. Then examine your nails. You will be amazed at the improvement. Use Cutex regularly and no matter how the cuticle may have been mutilated by cutting, no matter how ugly and inflamed cutting has made the skin around the base of your nails, they will soon take on the smooth outline, the shapeliness that makes any hand lovely.

Start today — *now*

Ask for Cutex Cuticle Remover wherever toilet preparations are sold. Cutex comes in 25c, 50c and $1.00 bottles. Cutex Nail White—the cream which removes discolorations, leaves the nails immaculately clean—is only 25c. Cutex Nail Polish gives you the most delightful polish you have ever seen. In cake, paste, or powder form, it is also 25c. If your favorite shop has not secured a stock, write direct.

Send for sample

Send 6c for generous sample of Cutex Cuticle Remover—enough for several treatments—and try it. Or for 10c we will send you complete manicure outfit—Cutex Cuticle Remover, Cutex Nail White, Cutex Cuticle Comfort, Cutex Nail Rouge and Cutex Nail Polish, even including cotton, orange stick and emery paper. This 10c outfit will last for at least six applications. Write Northam Warren, 9A West Broadway, New York. If you live in Canada, address MacLean, Benn & Nelson, Ltd., Montreal, Canadian Distributors.

The Outdoor Girl

can enjoy the sports of the open and still have a perfect skin. She can brave the sun and burning winds, which ruin so many complexions, and still retain her natural appearance.

GOURAUD'S

ORIENTAL CREAM

applied before exposure forms an invisible veil which protects the skin from the Sun's rays. Soothes and heals sunburn. Subdues tan so that the skin rapidly becomes normal. Renders a fascinating pearly white appearance that is so becoming to every type of beauty. Highly antiseptic. Non-greasy. In use 68 years. Try it to-day.

Send 10c for trial size

FERD. T. HOPKINS & SON, N. Y. C

The Masterpiece Of The Master Piano-Builder

THE EVANS
ARTIST MODEL
Piano and Player

The Super-Fine, embodying all the vital improvements and inventions of F. O. Evans, the master piano-builder. You can save $125 to $200 on an instrument buying

From Maker to You
At Wholesale Prices

The high cost of pianos bought at retail is due to the large profits and selling costs of jobbers, wholesalers and retailers. We charge only the moderate manufacturer's profit. Often you save more than half buying from us direct.

Thirty Days' Free Trial

Subject to your approval. All freight charges paid. Easy Monthly payments—*Write today.*

Story & Clark Piano Co.
F. O. Evans, Gen. Mgr. Dept. J40, Chicago, Ill.

Pétrole Hahn

A necessity as well as a luxury.

We suggest you try it today.

The Petroleum contained, delicately perfumed, stimulates the tired hair follicles. The scalp is cleansed and a natural gloss and rich waviness produced.

PARK & TILFORD
Sole Agents New York
Sizes $1.50 and $1.00 at dealers or by parcel post

Queenia Shoulderette
ALL CHARGES PREPAID $2.00

A Fashionable Pure Wool Slip-On For Seashore and Mountain Wear.

CAVENBECK · KNITTING · CO.
5 MILL STREET, POUGHKEEPSIE, N.Y.

Nadine Face Powder

(In Green Boxes Only)

Keeps The Complexion Beautiful

Soft and velvety. Money back if not entirely pleased. Nadine is pure and harmless. Adheres until washed off. Prevents sunburn and return of discolorations. A million delighted users prove its value. Popular tints: Flesh, Pink, Brunette, White. 50c. by toilet counters or mail. Dept. V. National Toilet Co., Paris, Tenn., U. S. A.

Joseph
Caps–Aprons–Uniforms

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VOGUE'S SCHOOL DIRECTORY

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be reliable and efficient. Therefore they can be recommended personally to the patronage of Vogue readers.

Among the institutions on this list are the best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps. We offer this directory as a convenient reference guide to the best schools of America.

Vogue publishes this directory in every issue as an index to those schools composing its list.

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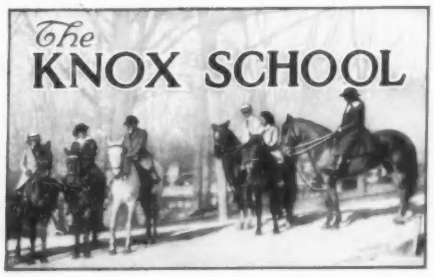

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New York

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Each school represented below is recommended to the patronage of our readers

New York | *New York* | *New York*

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located on Orienta Point, at Mamaroneck, a suburb of New York, 42 minutes out, offering complete preparatory and finishing courses.

Oaksmere—where we make our home

Sun Parlor and the porch dining-room in the background

Notes from the letters of an Oaksmere Girl

All my life I had felt that getting up early in the morning was more or less of an effort—but at Oaksmere our waking hours are all too short for the interesting life that is offered us.

—And such glorious mornings—the fresh clear air—the bright sunshine—the rare old trees, all buds and birds—the magnificent view of the Sound. It is in these beautiful surroundings that the happy spirit of Oaksmere is cradled and nursed.

—Our morning reverie was broken by a clatter—a scramble—subdued giggles and merry peals of laughter—it was 6.30, and all Oaksmere was alive—bursting with youthful enthusiasm.

—Breakfast, served on the South porch overlooking the Sound, is always gay, but the morning of K—'s birthday feast was gayest of the gay. "Our table" (one of eight) was decorated with garlands and we enjoyed "extras," including strawberries and cream.

—"Mail"—a wild rush—a scramble—a few "Oh's"—then at least ten minutes' silence. This scene is usually enacted in the great hall. The stairs—the window seats—the music room—before the fire—everywhere girls may be seen devouring their mail.

—With the first warm breath of Spring we donned our brightest-colored coats and sweaters for the morning walk, and such walks as Oaksmere affords!

—Nine o'clock found us in the school house chapel, participating in the service conducted by Mrs. Merrill herself. Directly after chapel came classes. Today I had Ethics with Mrs. Merrill, Geometry, French conversation and Mrs. Battershall's weekly Current Events talk. I think our school house is the most attractive of all school houses—the small class rooms are inviting and homelike. There is a congenial atmosphere—we are not afraid to have opinions of our own and to express them. There is not a girl in Oaksmere who does not love her studies and her classes.

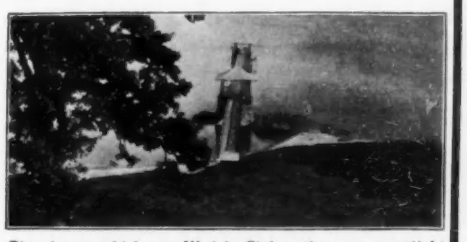
—Our hour of exercise which comes directly after luncheon is hailed with delight. Tennis, swimming, riding, walking, squash, basket-ball and base-ball are some of the many opportunities offered—and the Oaksmere girls are true American girls and every one excels in one sport or another.

—The "Beechnuts"—our domestic science classes, had charge of the tea and it was a hungry lot of girls who made away with their tempting delicacies.

—The event of the Spring term was the Yale Glee and Mandolin Club's concert with a supper and dance given by Mrs. Merrill. It was with fear and trembling we dressed in the gowns chosen by Mrs. Merrill. The study hall, patio and dance hall were beautifully decorated. After the concert we danced to the strains of Europe's orchestra. All too soon the hours passed, and with cheers for Oaksmere and Yale—one of our perfect days.

One of the delightful walks around Oaksmere

Where our younger girls make their home



The pier on which our Ukelele Club gathers on moonlight evenings

The patio of the school house

"The Beechnuts" hard at work

On a clear day we can see miles across the Sound

Oaksmere offers a very complete course, covering every requirement of the young girl of today. College Preparatory, Music, Art, Diction, Domestic Science and Horticultural Courses are under the direct supervision of some of the best-known specialists in the country.

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Mrs. Winifred Edgerton Merrill

OAKSMERE

Orienta Point Mamaroneck-on-the-Sound New York

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The Outdoor Life

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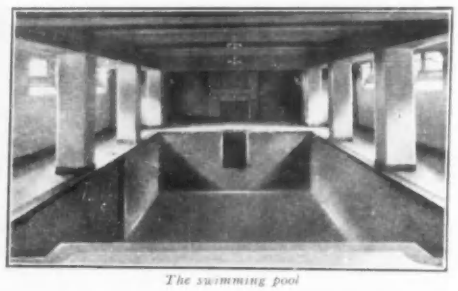
The sun parlor



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It has been Vogue's effort in compiling this list of 184 schools to create an absolutely authoritative source from which to select the right school for your boy or girl.

Each one of these schools has been personally and carefully investigated by Vogue, thus making it a reliable directory to the foremost educational institutions of the country.

Should you desire any detailed information concerning any of the schools herein listed, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department.

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443 Fourth Avenue New York City

VOGUE'S SCHOOL DIRECTORY

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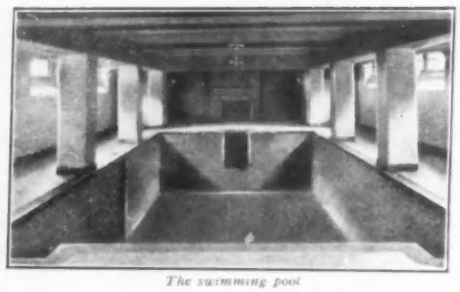

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Each one of these schools has been personally and carefully investigated by Vogue, thus making it a reliable directory to the foremost educational institutions of the country.

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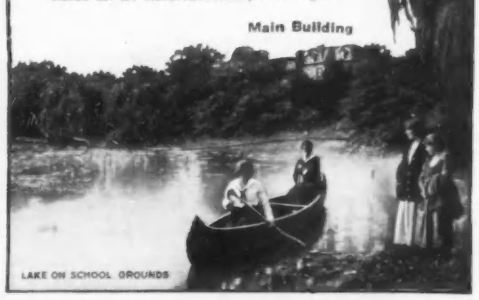

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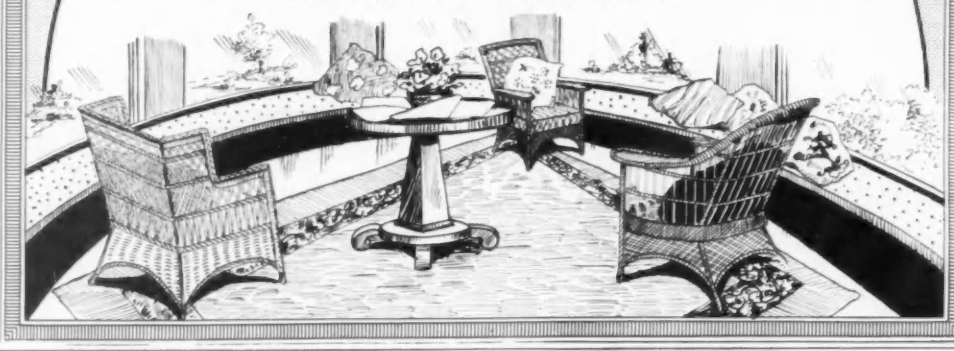

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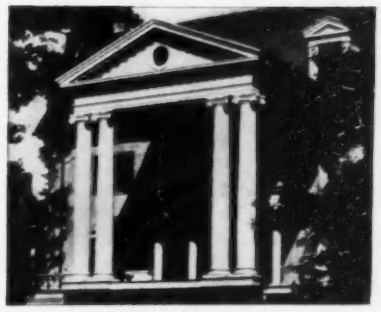

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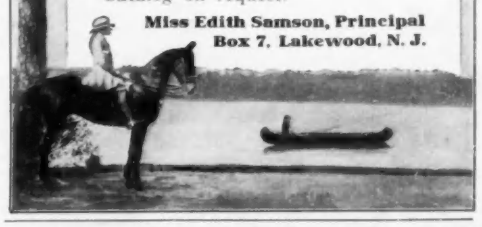

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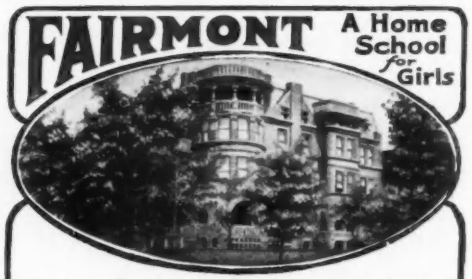

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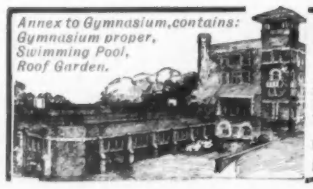

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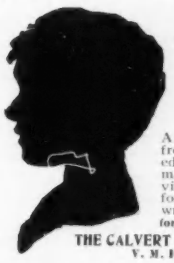

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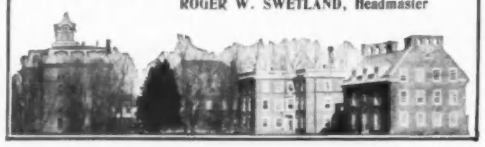

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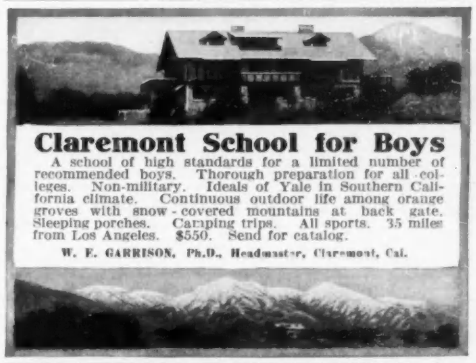

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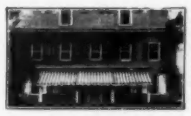

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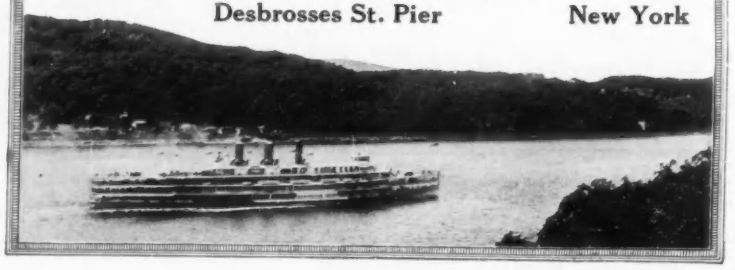

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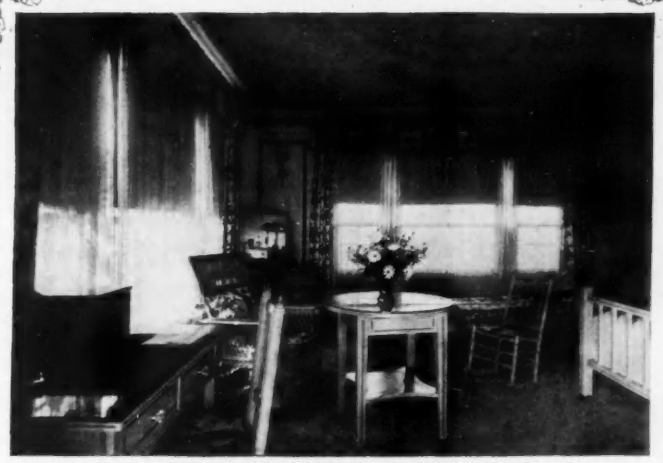

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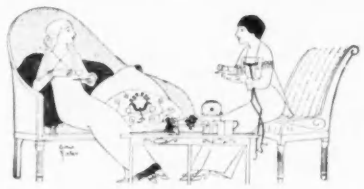

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The Fruit Shop
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Y. W. C. A. (Central Branch), 14 W. 45th St., N. Y. Picture puzzles exchanged for 50c; also for sale. Each puzzle sterilized. Call, write or telephone. Bryant 5763.

THE T. L. PICTURE PUZZLES have opened an agency in New York at 319 West 57th St. Puzzles exchanged for 50c, also for sale. Call, write or telephone. Columbus 8103.

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HOWARD STUDIO, 5 W. 28th St., N. Y. Expert makers of garden statuary, benches, sundials, fountains, vases and mantels, made in rare marbles, stone, terra cotta, bronze, etc.

LANDSCAPE Decorators & designers of beautiful gardens, under the personal direction of Francis Howard. Designs & estimates submit'd. Decorative catalog, 25c. Tel. 3457 Mad. Sq.

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BERNARD pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes. 452-7th Ave. Greeley 2499.

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SEND your gowns to us for estimate. If our price does not meet with your approval, we will return gowns prepaid. Mme. Rose, 11½ and 13 W. 39th St., N. Y. Tel. Bry. 2771.

MME. BROWN, 677 Lexington Av., N.Y., cor. 56th St. I make and remodel gowns to your individual taste at most reas. prices. Work guaranteed. Satisfaction assured. Tel. 4928 Plaza.

KATHARIN CASEY. Gowns for all occasions. Dancing & Afternoon frocks. Your material used if desired. Remodeling also done. 36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

MME. PITOT EXCELS in Remodeling Old gowns into newest Parisian styles. Also gowns to order. Customers' own material used. Moderate prices. 70 W. 88th St., N.Y. Tel. Schuyler 8078.

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Combine pleasure with business while in New York. New Summer dresses made or old ones remodeled at the Mending Shop.

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Mme. Zara. 625 Lexington Ave., N. Y.

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BLAINE, Inc.—Formerly with **THURN.** Tailored Frocks—Gowns. Contemporary Paris fashions and own originations.
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I. JACOBS & CO., Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street, N. Y. Formerly 7 W. 31st Street. Models for Immediate Delivery.

M. ELINOR FALK, 107 W. 47th St., N. Y. Original gowns made to order. Remodeling a specialty. Materials accepted. Moderate prices. I also make fitted linings. Tel. 376 Bryant.

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Estimate Gowns. Customer's materials used.
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Also Hats.

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12 East 48th Street, New York.
Telephone Murray Hill 6521.

ANNA B. McCULLOUGH, 76 W. 48th St., N. Y. Summer models in taffeta, Georgette, & net for all occasions from $18.50 up. Skirts from $6.75 up. Blouses $3.75 up. Phone Bry.753.

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Importer Creator Gowns
Smart Trotteur Frocks of Serge and Silk, also dancing frocks $25.00 upwards.

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THESE ANNOUNCEMENTS
change with the seasons and even oftener. In this issue are "Summer's" offerings in every line. Read them over carefully.

SHOPPERS' AND BUYERS' GUIDE

A classified list of concerns which we recommend to the patronage of our readers

Hair Goods & Hair Dressing

MRS. P. MORGAN. Fine human hair goods. Invisible transformations, switches, etc. Hair dressing. Marcel waving, face & scalp massage. 846-6th Av., nr. 48th St., N. Y. Bryant 2671.

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WILLIAMS—27 W. 46th St., N. Y. Specialist in permanent hair-waving. Guaranteed lasting and harmless. Expert operators only. Latest ideas in transformations. Tel. Bryant 6209.

JOSEPH, 1 W. 34th, N. Y., saves you 40% to 50% on all hair goods. Elimination of ground-floor rent permits this. Comparison invited with 5th Ave. prices, styles and materials. Greeley 1819.

FASHION SAYS: Glossy Hair—Use Perfection Shampoo and be delighted—50c sizes ppd. Miss Paul, Jenkins Bldg., Pittsburgh, Pa.

MME. THOMPSON'S HAIR GOODS. Est. 40 years. White & gray hair first quality my specialty. No competition as to prices. Sent on approval. 41 W. 38th St., N. Y.

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SCALP Specialist & Nerve Masseuse. Miss Taylor massages your head, neck & spine; quieting nerves & helps nature restore your hair. For summer months at Smith Bldg.,Greenwich, Ct.

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

ENGLISH SHAMPOO, the genuine product of Dr. Evan-Williams, London, is sold in the U. S. and applied at the new and enlarged offices of Henna Specialties Co., 505 Fifth Ave., N. Y.

POMADE HAIR GROWER will fill in the bald spots on your temples and thicken poor, weak hair; $1 per jar. Trial size 25c. Henna Specialties Co., 505 Fifth Ave., N. Y.

WALDEYÈR & BETTS, SWEDISH SCALP Specialists. Treatment consists of thoroughly cleansing hair and scalp without washing, promotes new growth of hair, 315-5th Ave., N. Y.

A SOAPLESS SHAMPOO that positively prevents darkening of blond hair. Price $1. Scientific preparations for individual scalp and skin cond. Prof. A. C. Manganiello, 2231 B'way,N.Y.

BICHARA—PARIS AND LONDON. Bichara's Henna Poudre brightens & tones the hair; Shampoo Delice lightens & strengthens fair hair. Natura Co.,sole agts.461-5th Av.,N.Y.

FRANCES—7 TEMPLE PLACE, BOSTON. Permanent wave, Nestlé System. Manicure, Pedicure, Facial Massage. Hair work a specialty.

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ADJUSTABLE Fancy Hat Bands. Wick fancy bands & silk puggaree scarfs in a great variety of color combinations; fit any size hat; club color, to order. Wick Narrow Fabric Co., Phila.

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TIFFANY—"C"—SILK STOCKINGS. Absolutely pure dye. Best for Summer. Unexcelled value—$1.00 pair—three pairs boxed. Every Shade. Write The Tiffany Co., Dayton, Ohio.

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Hotels—Cont.

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Even though you know the shops, there may be many with offerings which you'd like to know.

And here is where VOGUE will assist you.

THE SHOPPERS' & BUYERS' GUIDE—you may ask any experienced shopper—is the official guide-book to the smartest and most exclusive marts of the city.

Before ordering the taxi, consult the Guide. Check up these shops and you'll find their range of attractions extends from Tea-Rooms to Tiaras. The Shoppers' & Buyers' Guide will send you direct to the door. It will save your time and your patience and leave you at the end of the day self-possessed and satisfied.

SHOPPERS' & BUYERS' GUIDE

VOGUE

443 FOURTH AVE. NEW YORK CITY

HOTEL ALGONQUIN, 59-65 W. 44th St., The Club Block of New York. Every room with bath. Rates from two dollars. Frank Case.

THE COLBORNE, 79 Washington Pl., N.Y. For Women, quiet, mod. rates. Most accessible to shopping district. Especially adapted for women traveling alone. Miss Ila Johnson. Tel. Spg. 8620.

ANDERSON HOTEL, 102 W. 80 St., N.Y. American Plan—Conducted by Women—Summer rates. Rooms with bath & meals, 1 person $3 a day, 2 persons $4.50 & up. Misses Anderson, Props.

HOTEL MARGARET 97 Columbia Heights, Brooklyn, N. Y. Overlooking New York Harbor. Coolest & most delightful spot to spend the Summer.

Three minutes from end Brooklyn Bridge. Room and bath $1.50 per day. Beautifully illustrated booklet on request. E. D. DePuy, Mgr. Formerly of Plaza Hotel, N. Y. C.

"STEPPING STONES" to the best and most unusual Hotels are these little advertisements. Vogue recommends their services to you.

Hotels—Cont.

NEW WESTON HOTEL, Madison Ave., N.Y., at 49th St. Accessible, Exclusive, Moderate rates. Unfurnished Apts. on Yearly leases. Furnished Apt. & rooms with bath, perm. or transt.

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WHITCOMB BEDS & cribs give lasting value. Designs for summer homes. Whitcomb Metallic Bedstead Co., 34th & Mad., N.Y.; Phila., 1710 Chestnut; Boston, 90 Wash. Factory, Shelton, Ct.

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GRADUATION GIFTS of Genuine Stones set in silver mountings, $2.00 & up. Antique & modern Jewelry; old silver. Oriental & Fresh Water Pearls. Lillian Schorr, 23 E. 54 St., N.Y.

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CASH FOR BROKEN JEWELRY, Old Gold, silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned ppd. if offer refused. Callmann, 27 W. 37th St., N. Y.

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WE PAY FULL VALUE FOR Diamonds, Pearls, Colored Stones, Gold, Silver and Platinum. Also pawn tickets purchased at

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SEND by mail or express any gold, silver, platinum, diamonds, watches, gold leaf, magneto points, or false teeth in any shape. Nothing too small or too large. We send

CASH at once and return your goods at our expense if our cash is returned within 10 days as unsatisfactory. Established 1899. Liberty Refitting Co., A, 432 Wood Street, Pittsburgh, Pa.

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ANTIQUE and Modern Real Laces, Wedding gifts. Table sets, bedspreads, etc. Modeled from your laces, gowns & lingerie. Laces cleaned & mended. Est. 13 yrs. Zallio, 561-5th Ave., N. Y.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of concerns which we recommend to the patronage of our readers

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PA ADOLPHE de PARIS, 46 St. nr. 5th Ave., Maker of Smart Tailored Suits. Also a special line of Sport coats, raincoats, outer garments, transparent coats, $15–$20. 41 W. 46 St., N. Y.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of concerns which we recommend to the patronage of our readers

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Afternoon Tea

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Luncheon—afternoon tea.
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Toilet Preparations—Cont.

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IF you have not yet ventured among these shops, now is the time to begin. Read carefully one of the four columns on this page or the next, and see if you fail to find something of real interest to you.

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Mistress Patty V.
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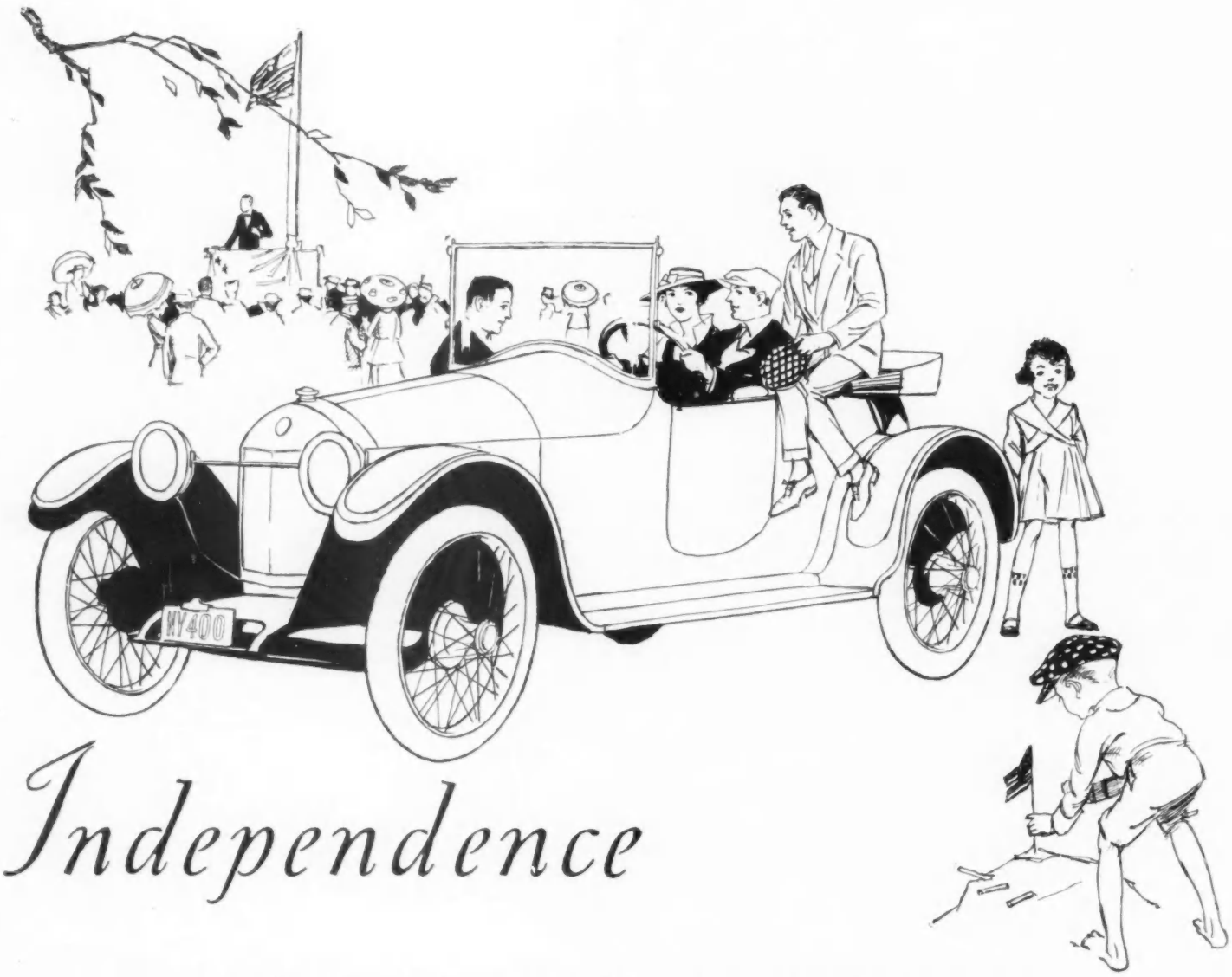

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THE NEXT—THE HOSTESS NUMBER

As the leading article in the next, the Hostess Number, Vogue will show, for the benefit of tired hostesses, a brand-new Fancy Dress Party. This article is not to be merely an idea with a hazy sketch or two and much blank space for the hostess to fill in with entertainment, refreshments, and all the other harrowing details; Vogue never is like that; this is to be a big round idea. The ball is to be a Shakespeare Ball (be patient; not the same old thing at all, but an utterly different thing) done in the modernist spirit. Fancy the masculine imaginations of Robert Lawson and Robert Locker, the two artists who designed the setting and costumes for that delightful Shakespearean whimsy at the Bandbox, "The Roadhouse in Arden," and the feminine imaginations of Claire Avery and Helen Dryden, all busily at work in their studios designing the most amusing, most up-to-the-minute, unShakespearean costumes conceivable, and say if you would not like to attend the Shakespearean Ball they are planning. They have provided for costumes, lighting, entertainment, and even for a—but read the next Vogue.

JUST MATTERS LIKE DOILIES

Vogue in its Hostess Number makes a supreme effort to show practical aids for the hostess; for what woman is not first of all, even before she is a wife and mother, a hostess? This next issue will show dinner and luncheon tables extravagantly yet smartly set in the New Queen Anne and Georgian styles; it will show fine pieces of old silver and glass, from among the latest and smartest revivals, and the newest and best linens from the shops. It will contain also an article on novel cards; for instance, there is a tiny guest-room card giving the mail hours, there are suggestions for individual playing cards, and the newest of smart notions in sealing-wax. In fact, the next issue will contain a host of ideas and suggestions for the hostess, from eating to sleeping.

This design for the cover of the next Vogue,—dated

JULY FIFTEEN,

is by Helen Dryden

VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; Barrett Andrews, Vice President; George von Utassy, Treasurer; Edna W. Chase, Editor.

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IN THE LAST MAIL FROM PARIS

Vogue is holding its editorial breath. Every morning it scans the newspaper headlines and follows with great interest the activities of the wily torpedo, and all because the Paris office has promised that for the next issue it will send pictures of the wonderful new Paris ballet, which Lepape has costumed. For gorgeous color and real originality there has been nothing like these ballets seen in Paris since long before the war. It is as much an event as "Chanticler" once was, or the Russian Ballet. Paris is murmuring that next season we will be wearing Lepape costumes—furry ears on our skating caps, say, or wings on our cloaks; therefore it behooves the wise to look to the future, and the next issue of Vogue.

NEVER TOO EARLY TO THINK OF NEXT SEASON

Consider our reader—she toils not, neither does she spin, but Solomon's wife in all her glory was not arrayed with more French *chic*. Solomon's wife (a collective noun) never had the advantage of Vogue. The next issue will bring you, side by side with the newest linens and organdies, the earliest of the autumn models. Jenny is showing some charmingly smart uses of fur; and speaking of fur and looking at every other costume on the Paris streets and in the smart Paris shops, what does the rabbit wear now, poor thing?

ARTS AND DECORATION

Vogue offers in the next issue two very new-old, very smart things. The first is the revival of enameling on iron. M. Boutet de Monvel has sent an article on this latest French fad, on the trays, baskets, tea-sets of a ware famous in the days of Louis XVI and of the Directoire. Consider: at last a material has been found that will survive one's servants. The second is the revival of the famous painted room, one of which is being imported to New York.

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MRS. A. HAMILTON RICE

Mrs. A. Hamilton Rice, the daughter of the late Mr. Elkins, of Elkins Park, Pennsylvania, was married last autumn to Dr. A. Hamilton Rice of Boston. Mrs. Rice was the widow of the late George D. Widener, who, with his son, was lost on the "Titanic." Dr. Rice has spent the last few years in travel and in original research in science. During the past winter, Dr. and Mrs. Rice divided their time between New York and Palm Beach, and they expect to spend the summer in Newport

JUN 24 1916

VOGUE

THIS IS THE PARIS MIDSUMMER MADNESS

Society Seeks the Country and There Is Much Ado about Sports Clothes and Gray Beige. Lepape Sounds a Note for Coming Modes in "L'Age d'Or"

DOUCET

Think of all the things that can happen to a simple rose and white striped linen dress, if it is left alone in Paris. It can be striped up and down and across, frilled every few minutes, and splashed with flowers—well, they think they are flowers,—of fluted linen

WHO wouldn't be a rabbit if it meant wearing the bewitching costume designed by Lepape for the rabbits of "L'Age d'Or,"—the little furry cap with long furry "ears," the close blue jacket with fur edges, and the close brown tights with fur ruffs below the knees? Who would not be a pheasant if it meant being dressed as Lepape dresses his pheasants in "L'Age d'Or?"

Surely no crow was ever so crow-like as M. Signoret in Lepape's crow costume, where a pointed plaited cape of crow blue satin became, in the action of the wearer, a pair of slowly flapping wings. And the cranes, the wild ducks, and the teals,—Lepape has clothed all these wild creatures as they never were clothed before; and they danced in Lepape's wood as they could only dance in some enchanted forest of "L'Age d'Or."

LANVIN

Lanvin's idea of a good time is to make a frock and then make a pocket edition of it, just to show it can be done. This time, she accomplished her purpose with white crêpe, embroidered with white beads and banded with blue by way of beginning and ending

DOUCET

It is of maize linen, and the skirt is frilled and box-plaited within an inch of its life. Though the designer was so much occupied with the skirt that he had little time for the bodice, he made it both high necked and low necked—all things to all men

M. Lepape is to be congratulated on his costumes—and congratulated he was by a crowd of appreciative friends on the day that it was produced at the Chatelet. "L'Age d'Or" was seen again at the Marigny theatre, and it is altogether likely that Lepape's costumes will be reproduced, in part, later, in actual fashions. What a skating costume, for instance, his rabbit dress would make—minus the white patch in the back! Parisians are hoping that Lepape will do something else—and without delay.

The "Revue des Etoiles" was the most interesting *revue* Paris has seen for many moons. There has of late been nothing especially brilliant at the theatres. The various charity performances are, as a rule, interesting from the charity view-point only, with their non-appearing patronesses, whose names are sufficient to attract the public. President and Mme. Poincaré did actually appear at

CHÉRUIT

A cloud of white mousseline has to be kept down to earth somehow; this designer did it by means of white embroidery, white buttons, and white fringe, which stops abruptly on the sides

Despite the war, Paris has its bright moments; for instance, when the Marquis and Marquise de Chambray walk in the Bois, accompanied by the Marquise's favorite umbrella and the Croix de Guerre with which the Marquis has been decorated

DOUCET

White tulle, glittering with gold embroidery, white satin, white bead tassels, bands that call themselves sleeves—this is the sort of thing that goes on in the boudoirs of Paris

the Trocadéro on the occasion of the festival of the "Trois Gardes," together with the American Ambassador and Mrs. Sharp, Lord Bertie of Thame, and other diplomatic personages; but that was a unique occasion.

Lacking social amusements in Paris, now, one needs an occupation. Tea-rooms pall, ouvroirs grow wearisome—for the purchaser. One can not shop forever. Not every one has had the training requisite for nursing the wounded, and wounds require particular care. The days are growing long and it is puzzling to know how to fill the hours.

A CERTAIN RICH WOMAN

It was somewhat in this mood that a rich woman wandered into my sanctum one day and sat down.

"I'm bored," said she.

"Bored—in Paris?" I was incredulous.

"Yes—bored. You know I came over here to do hospital work."

I did not know it, but nodded.

"And instead of giving me soldiers to nurse," she went on, "they put me to work in the linen room!"

"And then?"

"I left, of course! I came over to do something for the poor soldiers, not to work in the linen room—nor to wash dishes either," and she sniffed.

"Of course not," I sympathized as I silently appraised the figure in the great chair: a hat of grège lace bordered with dark blue tulle and trimmed with grège lace cockades; a manteau of black silk alpaca lined, pockets and all, with white; a frock of grège taffeta, and a pair of the smartest boots in Paris; total—but I forbear to mention the sum. It was unbelievably ridiculously large. Doubt grew in my mind. Could all this magnificence really nurse a soldier? And as for washing dishes—

"And so you're bored?" I repeated.

She stifled a yawn. "Yes; and I can't go back now; you see, I told all my friends that I was going to do hospital work. I can't go back to America now. I don't know what to do!"

CHÉRUIT

When that cloud of white mousseline, sketched above, turns its back on us, we see a rosette of white mousseline and a white tulle cape, which stopped at the shoulders when it saw the depths to which the bodice had sunk

"You have evidently done some shopping," said I.

Instantly her face lighted up, and in twenty minutes I had the tale of the shops. It seems that shopping in wartime is more or less unsatisfactory. There is not and never has been a *prix de guerre*. What a simple muslin lacks in richness is made up by the name in the waistband, and the simplest frock of plain jersey cloth bases its claims on being cut as it can only be cut by the smartest tailor in Paris. The more transparent and more generally brief the blouse, the higher the price. "And the only excuse for the petticoat is the bill!" she finished.

In general, she was right. Hats are trimmed with practically nothing at all. One pays for the shape; one pays, as it were, for the absence of trimming. Hats are made of simple organdy, but one pays for them as if they were made of gold. A cloak of serge may be as rough as a friar's habit, but the lining is a thing to wonder at, and it is presumably the lining that figures on the bill. Scarcely any silk is used for the evening frock—the bodice being cut so low and the skirt so short, but the price remains the same.

THE BROAD BRIMS OF SUMMER

Mme. Maria Guy is making midsummer hats of crêpe and organdy—great capelines with picturesque "floppy" brims and flower-covered crowns. One broad hat of delicate mauve crêpe has a double brim—the lower one broad and flat, the upper one rippling slightly and weighted with a dull pink rose. The crown is of marine blue velvet, and the two brims are bound on the edges with narrow mauve ribbon. It is sketched on page 41. One broad hat by Maria Guy has a broad brim of fine black straw and a black satin crown trimmed with three flat cockades of black satin posed, one directly in front and one a bit to either side. Somewhat similar in shape is a hat of black lace, with lace cockades.

Georgette fashions a midsummer sailor of black panne with the underside of the brim faced with black straw. Just in front an odd cockade of black grosgrain ribbon holds a fan-shaped aigrette of crosse. Many of Georgette's

The designer took a one-sided view of draping this black taffeta frock, but he brightened it up with silver embroidery and a few threads of gold. Then all that remained to be done was to add some white lace and tulle, and a knot of pink and silver roses

Blue taffeta went as far as it could, unaided, and then blue and white taffeta appeared just at the right moment and brought things to a termination. There were incidental revers and upturned plaitings, faced with rose silk, and tiny gilet and cuffs of white organdy

FIVE MODELS BY WORTH

This is the result of blue and white foulard, narrow white fringe, and inspiration. When the designer had made the stripes run in as many directions as he dared, he slashed the bodice and set in white embroidered organdy

There is white satin, to get to the bottom of things, edged with black fringe. Then there are alternate layers of black tulle and white lace, and above them is a black girdle where the bodice ends and the skirt begins

Worth was not content with just pale rose tulle. It had to be embroidered with pale rose silk and frilled with pale rose frills until there was not a quiet moment in its life. The chief purpose of the rose silk girdle was to provide a home for the cluster of tiny blue flowers

midsummer models are of black panne, with a touch of gray or grège somewhere about them—a color combination which is exceedingly smart at present. However, one of the most fetching hats in the Georgette salons is a lemon yellow straw in a small round shape with a rather narrow brim which is bound on the edge with tête de nègre ribbon. A tête de nègre lace veil falls from the brim of the hat to the shoulders, or rather it would fall to the shoulders if it were not drawn in to the throat by a narrow tête de nègre ribbon, scarcely a half an inch wide, which is tied closely about the throat, with loops and ends falling in the back.

Many summer toques and hats are fashioned of crêpe—several thicknesses of crêpe over a foundation of taffeta of the same shade. Black lace hats are very smart. A hat of white linen embroidered with silver thread, which appeared one day recently in a tea-room, created quite a sensation. Lucie Hamar embroiders hats of rose and blue muslin with linen thread in a Japanese design. A black hat thus embroidered with white is very striking. Fur is still used to some extent on summer hats; gray beaver is prettily combined with black silk or with silk or straw of the same shade. A curious change has taken place in the trimming of hats. Formerly a hat was deliberately trimmed with this or that—flowers, feathers, or something else—a separate garniture attached to the hat. Now, the trimming is made, as it were, in one with the hat—a sort of mural decoration. If the

DŒUILLET

Of the mighty army of blue serge frocks, there are two classes—just blue serge frocks and blue serge frocks from Paris. This one is from Paris, for just blue serge frocks never have white soutache wherever one least expects it

trimming were removed there would be no hat. The new hat is effective, less cumbersome, and more beautiful, but, alas! no less expensive.

The avenue du Bois de Boulogne presents rather an animated appearance. There is the brilliancy of all the Allied uniforms, starred with decorations of all kinds, and there is the measured clank of swords, which are often a little too long for their wearers—one wonders why. There is a sprinkling of the new frocks, a gleam of purple, rose, and blue against the background of neutral-tinted garments which are affected just now. There is the subdued woolen glow of jersey cloth, of serge and alpaca embroidered *à la Chéruit*, or *à la Chanel*. The liking for jersey has, by the way, developed into a passion—a veritable craze. Every one goes clad in jersey, in palest gray, in beige, in white, and in all the shades of blue. Bordeaux jersey is smart at the moment, and for young girls there is a vivid red which is charming. The modish jersey frock is exceedingly simple in line. The skirt is usually slightly plaited and the jacket—or blouse—is easily belted, often with a very very narrow belt. Jersey is really exquisite in the gray beige which is so smart just now. It is cool looking and indescribably chic. The hat may be of jersey also, in the favorite sailor shape with the under side of the brim faced with rose or white silk. Small sports hats of jersey trimmed with narrow buttoned bands of jersey will be much worn this summer.

SOME ONE'S SMART FANCY

Some one is making a smart sports coat of gay flannel, in a sort of Scotch plaid. It is very bright in color, with vivid yellows and reds predominating, and is unlined. The edges are bound all about with plain cloth. In shape, it is not extraordinary, being something like the old-time sweater, with square patch pockets on each side. There is no collar. One of these coats—and a very pretty one—is of mustard yellow and blue plaid, and is bound all about with yellow of a darker shade. Another is almost "hunting pink" in tone, and this one is bound with gray. These coats are smart over a white blouse and a skirt of black velvet or velveteen.

One may count plain gray beige tailored frocks by the dozen in the streets of Paris. The skirt is short and flaring and the skirt of the coat flares also from the extremely narrow belt,

PREMET

The rustle of alpaca is heard in the land. This suit is of pale gray alpaca—oh, pale as it is possible for gray to be and still be gray and not white—and the vest is made of blue Shantung, embroidered in white in a mystic pattern

DŒUILLET

Frills of white tulle give an unmistakable Paris accent to a yellow linon frock. The blue velvet belt is so narrow that it is practically nothing at all, but Paris insists on hair's breadth girdles, so what can we do? The hat is a puff of blue velvet, yellow straw, and a rose

PREMET

This is just one of the many things the proud Parisienne conceals beneath her gay exterior. It is of peach pink voile, burdened with frill upon frill of taffeta

DŒUILLET

Wherever this old-blue organdy frock is not tucked, it is frilled, and elsewhere it is embroidered in its own color. Just to make it irresistible, there are pink roses, black velvet streamers, and a white organdy super-collar over a collar of blue organdy

JENNY

Nothing particularly exciting happened to this pale mauve alpaca-de-soie costume until it reached the waist-line. But after it had been adorned with that utterly unnecessary bow, nothing could restrain it

Can it be that the Parisienne is so much enamored of her beaded bag that she is faithless to her umbrella? Here are three Parisiennes without a single umbrella among them—it was not so in the dear departed days

JENNY

Cartridge-belt shirrings, which began their career at the top, have dropped to half-way between the waist and the hem of this marine blue alpaca frock, and there they stay, content with their position in life

PAQUIN

Dark blue surah is girdled (again that next-to-nothing-at-all belt) with black with green loops. The surprise is left till the end—a band of white cloth with a design of black varnished leather and green embroidery

which is placed rather high. It is almost an absurdity, this new narrow belt, but it is so smart. With these gray beige frocks practically only one type of hat is worn, a dark blue sailor. Embroidery in cross-stitch is more and more in evidence on summer frocks. A gray beige charmeuse is embroidered in cross-stitch with blue thread and a white organdy is embroidered similarly with yellow woolen thread—an odd idea. Organdy is also cross-stitched with blue, mauve, green, gray, or black thread. Black satin is deftly cross-stitched with old blue or white thread—rather sparingly, however. There is a bit of blue about the V of the corsage, a bit more on the sleeves, and on the pockets. If there is a sash, a touch of blue cross-stitch embroidery decorates the ends. The most amazing thing about the summer fashions is the vogue of gray beige. Not only are there innumerable entire frocks and coats of this new color, but frocks of almost all shades are trimmed with it. No hat is complete without at least a touch of this neutral shade and as for foot-gear every other pair of boots is topped with gray beige and above the boots are invariably stockings of silk of the same shade.

The new fashion of having the top of a frock quite unrelieved by any softening line of rose or white is becoming only to very young women, but women of all ages will doubtless soon be wearing the severe corsage, since not one among them will admit that she is growing old. Corsage trimming is not yet abandoned, however, and instead of a softening bit of white at the tops of corsages or about the collar of the tailored jacket, pink is used this year, the palest rose tulle, pale rose organdy, or Georgette crêpe.

A FLICKER OF FOOTWEAR

Underneath this frock there is a flicker of colored footwear—of Bordeaux, brown, green, or blue leather, patent leather black and buckled, and, smartest of all, gray deerskin, quite untrimmed save for a black tip.

And the children! Crow-headed or tow-headed—what boots it, with their pink baby skins and big baby eyes? Frocked in every color of the rainbow—colors which in general are denied their elders—they roll their little

PAQUIN

Paquin is true to her pockets, even in midsummer. She merely translates them into pale rose linen, adds such accessories as occasional bands of white filet, and tosses a handful of tiny white thread balls at the result

MARIANNE BUZENET

Perhaps the designer thought that by embroidering a rose and white striped mousseline frock with roses and edging all its host of frills with lace she could conceal the fact that the frock hasn't a belt in the world

LELONG

When Paris decides to be quaint, it immediately thinks of a prim green gray taffeta frock all buttoned down before with black and ivory buttons, with nothing more daring than a white organdy collar and taffeta ruches to trim it

GEORGETTE

The blue serge suit follows us out of one season and beckons us into the next. This one is marine blue, just to be different, with a white piqué collar. The coat had a narrow escape from being belted all around

hoops right under the noses of grave generals in brave uniforms, who retreat precipitately and are not ashamed. They carry their tiny sunshades at drolly inefficient angles and swing their little embroidered bags with quite the air of grown-ups.

Here, for instance, comes a little marquise, in a frock of cream lace over palest rose tulle, with little plaitings of tulle showing here and there, and wearing a wee black velvet hat a-flutter with pale blue ostrich feathers. She daintily waves a blue silk parasol and her white-stockinged toes are hidden in low shoes of black patent leather. Now comes a futurist child, a small, inverted, green taffeta pot on her head and an odd little green gown so short that it could not possibly be shorter. Underneath are tiny "knickers" of black silk edged with lace. After her follows a deluge of children of assorted shapes and sizes, in "prams" and out,—the little children of a concierge, perhaps, hugging pathetic little dolls or carrying parasols of cheap printed cottons. Then there is the miniature military contingent,—Scotch laddies galore, little men in khaki and sky blue, and still smaller children, mostly pink arms and legs, clothed in the briefest of little garments, pink, blue, or white.

Armenonville is a bit dreary, but for all that it is pleasant to have tea under the trees, in spite of the spiders that drop into the tea-cups and the sudden and totally inexcusable showers that drench one without warning. Overhead the aeroplanes swoop and soar as they did last summer, and at the tea-tables one sees an even greater variety of uniforms than last year, including Servian, Russian, and Italian.

The Paris Opera, which until now has opened its doors for matinées only, has arranged to give one evening performance each week. Thursday night has been selected as the night, but it is not expected that opera-goers will don evening dress. The first evening performance will be "Samson et Dalila," to be followed by "Faust" a week later. Society still hides itself

GEORGETTE

It remained for a blue foulard frock to be as broad about its belt as it pleased. All those bands of blue silk are sewed with painstaking care on white silk

LELONG

Since the bodice, the girdle, and the top of the skirt were of blue satin, the rest of the frock felt it could be of blue tulle, satin roses, and gold embroidery

MARIA GUY

Since its designer could not reasonably make the mauve crêpe brim any broader, she used up the remainder of her crêpe and her energy in making an upper brim. Then she added narrow mauve ribbon, a blue velvet crown, and a rose

GEORGETTE

Other hats fling their veils to the four winds and never give them a second thought, but this arrangement of citron straw and tête de nègre ribbon tied its tête de nègre lace veil close with ribbon, and thus got itself talked about

GEORGETTE

Paris forgets all about being in the shadow of the Zeppelins in remembering to be in the shadow of its favorite sailor hat. This one is of black panne, faced with black straw as a concession to midsummer, and crosse aigrets

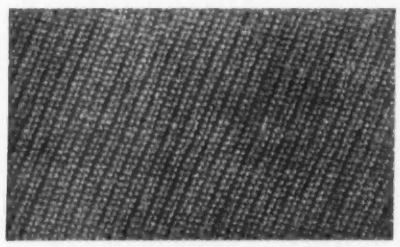
MARTIAL ET ARMAND

The Parisienne is a whole harem in herself when she translates the lure of the orient into a corselet of gold lace, a skirt of silver tissue, and a cloud of green mousseline. Camille Roger's head-dress is of silver tissue and pearls

and, just now, it is retiring to country châteaux somewhat earlier than usual in the absence of a "season." One sees the Countess Tyszkiewicz, the Princesse Murat, the Marquise de Castéja, or the Duchesse de la Rochefoucauld at tea now and then at the Ritz, at Armenonville, or at one of the many smaller tea-rooms of Paris. Or one meets them now and again in the salons of some couturier ordering the quietest of quiet frocks, but that is all.

English visitors of note, aside from the visiting diplomats, are few and far between. One sees the Duchess of Sutherland drinking tea at the Meurice on one of her brief visits to Paris, or encounters Lady Nunburnholme at the Ritz. Wives of English officers come and go, but as a rule they do not figure in the social fabric of Paris.

Still the great gray ambulances roll swiftly all day long through the streets of Paris and even now one never sees them without a shock. Paris and ambulances—the idea is almost fantastic. Many of these gray Red Cross cars are marked with the familiar A.A. of the American Ambulance. Almost every University in America has contributed one or more ambulances, which are marked, in addition to the great Red Cross on its white field, with the name of the University presenting it. There are many cars marked "Harjes Formation" and innumerable others presented by private individuals with no particular distinguishing mark, but which, for all that, may be recognized as American. Americans have been instant in sympathy and in practical help. Is there an American who has not grieved over the destruction of Rheims and the other treasure cities of the north? And the sympathy has taken most practical form. A. S.



Rodier, who evidently does not believe that sufficient unto the day is the fabric thereof, thought of next winter while it was still this summer, designed this thick soft material, and called it "double trykho"

CHANEL

Paris can think of nothing but jersey, these days. This designer took quantities of it, Bordeaux red in color, and, with the assistance of brown rabbit, somehow evolved a wrap which was a trio of capes, heaped one upon the other

A FEMININE STAR *in its* PROPER SPHERE—*the* HOME

(Left) Paris says "Marthe Chenal" in one breath and "La Tosca" in the next, for that is the best-loved of her operas

The buffet in Mlle. Chenal's paneled dining-room bears the flags of the Allies, tiny in size, but mighty in significance

SINCE the beginning of the war, Mlle. Marthe Chenal has ascended to even dizzier heights of popularity, has added fresh laurels to her already generous supply. She has become more than an opera singer; she has stirred all Paris by singing the "Marseillaise" as no one else can sing it.

She takes her audience by storm each time she renders the great French national hymn. They say men weep and embrace each other, so moved that they forget all masculine self-consciousness, when her clear voice urges "*aux armes, citoyens!*" that most stirring of appeals.

And as if this were not triumph enough for any one woman, Mlle. Chenal has achieved many other successes this season. She has sung "Le Jongleur de Notre Dame," "Carmen," and "Aphrodite," at the Opéra Comique, besides, of course, "La Tosca," in the rôle she has made so much her own. She has also appeared at the Paris Opéra, on one or two special occasions, in "Iphigénie." At present, she is busily engaged in the arduous work of rehearsal, for Massenet's "Sapho" is to be produced at the Opéra Comique, and, as all Paris knows, Mlle. Chenal will sing the title rôle.

The salon in Mlle. Chenal's Paris apartment is a sunlit room, gay with the flowers that are tributes to her popularity. At the extreme left is an ancient prayer table, the back of which is of time-worn tapestry

FASHION BLOSSOMS OUT

"Let Us Cultivate Our Garden," Said Voltaire; and Fashion Twisted His Words to Suit Herself

By JEANNE RAMON FERNANDEZ

A row of marigolds and a flutter of ribbons—that's a collar to be superior about

WE have put the plumes of our hats upon our shoes and ornamented our coiffures with the leather of our boots, even when they were not sports coiffures; we have buttoned our bodices behind and worn gowns which were longer in front than in back; we have indulged in a thousand fantasies which were unexpected rather than beautiful; so we need not be surprised at the idea which a famous coquette has recently given us of trimming our gowns and hats with fresh flowers. She did not wait until winter to urge us to such extravagance; like a reasonable woman who understands the matter she proposes this delicate ornamentation for the beautiful days of summer, when the garden beds are filled with geraniums and begonias, while along the walks of the park climbing roses twine their perfumed decoration about the great trees.

TO BE IN THE FORWARD MOVEMENT

Is it not a charming idea to deck oneself with flowers of the perfume one loves? Instead of changing one's frock, one may renew the decoration of flowers, which one gathers in the course of a walk or when one will.

Perhaps it may be urged that flower ornaments ought, like other ornaments, to be carefully prepared, mounted on wires or stiff tulle. That is true, but tradition is no longer appreciated in our day; one must be in the forward movement. Our maids will learn to make collars of flowers as cleverly as they now make collars of tulle.

And then, and then, there is also in this a charming way (practical psychology) of encouraging young girls to cultivate their gardens themselves. Though she need not search out the symbolism dear to the Candide of Voltaire, a woman may yet derive wisdom and instruction from this charming fashion. One woman knows that primroses gathered in *cocardes* on her morning cap give to her face the most delicately romantic air. So you will see her tending these mauve and white stars with zealous care; she will always be seeking for new attentions to give them, to make them bloom more profusely, and her mind thus absorbed will escape ennui. All women know the Canterbury bells with their elongated bell-shape. Suspended from a silver ribbon knotted about the forehead, they form an evening coiffure both unexpected and simple.

For motoring, there is an expanse of organdy tied in a nurse-maid's bow and adorned with eglantine flowers—yes, there really are women who do these things

To give an unexpected ending to a Frans Hals collar, some one hung a row of prim pansies to it by their slim stems

If one is that addicted to earrings, one may wear a pair of fuchsias, holding them on, apparently, by sublime faith

Even if one is thoroughly bored, there is still a surprise in a fringe of Canterbury bells held with silver ribbon

"A primrose on her bonnet's brim a yellow primrose was to him," and it was much more

DISQUIET AND DISCREET COQUETRY

When on hot afternoons we go motoring, not on the mad round which flattens a dust colored veil against our temples but for an agreeable ride without too much speed, or as we go about the country making calls, we may wear a novel head-dress in the form of a bonnet of starched organdy, the long floating ends of which are drawn to the back and tied in a great knot like that on a nurse's cap. Across each end and above either ear are placed flowers of the eglantine, in the same color as the organdy. An equally charming effect may be obtained by using colored silk with the same flowers.

How many different moods may these flowered garlands express! Humble pansies such as those that droop from the quaint collar betray the disquiet which a discreet coquetry seeks to conceal. These are pansies of deep color which, in close rank, border this great white collar, corded in fine lines radiating from the neck. Is it not pretty, this wide flat collar framing the face as in the portraits of Frans Hals? It is a fashion so new and so significant, that of speaking through one's ornaments. This would, perhaps, not be so flattering to all women.

(*Continued on page 94*)

A crêpe peignoir, lined with darker crêpe, is cut like a jester's coat and bears a fuchsia on each point—this is the sort of thing that keeps us from being allowed to vote, any man would say

A certain Paris coquette, who was willing to try anything once, faced her big black velvet hat with white leather and tied it down with yellow ribbons ending in a blaze of real live nasturtiums

What American woman would take a poor inoffensive little white leather coat and not only mass syringa about its collar, but stuff the blossoms in its pockets? But they do it in Paris—and successfully

STEIN AND BLAINE FORECAST A JULY OF COOL LINENS AND YOUTHFUL CHECKED GINGHAMS

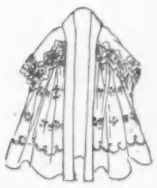
(Left) No wonder she's demure; who wouldn't be just as demure in a gray handkerchief linen frock, even if the broad cuffs, broader collar, and broadest banding were of linen the color of the sapphire of the ancients, the lapis lazuli? The hat of purple Wenchow straw is gay with West Indian silk embroidery, green, red, and blue; the brim bound in purple faille is blanket-stitched with purple worsted

One must be young, svelt, and pretty, to wear this Dutch frock of checked gingham. The quaint collar, cuffs, and pockets are of white piqué, and the sleeves are of white batiste. The hat of natural colored sports straw, all bound 'round with red and green plaid ribbon, is decorated with a Victorian nosegay of daisies, bluets, and roses, in a frame of black cord lace. The hats on this page were designed by Ogilvie

The skirt of this mauve linen frock is mostly pockets, capacious ultra-modern pockets, well buttoned up with decorative pearl buttons. The unusual collar ties with black velvet ribbons over the left shoulder. The buff linen hat is hemstitched even to its drooping edge; black velvet is the band and the knot under the brim

For the special delectation of the tennis player, the blouse of this rose colored and white linen sports frock is gathered to an elastic belt under a belt of linen and pearl buttons. The hat may be of natural colored straw with a band and a flange of rose felt, or of apple green Wenchow straw combined with navy blue felt

The charm of the dark blue frock (be it made after one's own heart) is as indefinable as the siren's call—and as compelling. Blue voile is plaited from neck to hem; upon the box plaits in the skirt, baskets of yellow flowers are embroidered. And if one wish, a hat ribbon may be twisted with artful simplicity about the neck



To even the unfortunately short of waist, the Louis Seize pointed bodice brings the lines which mean dignity and distinction. The puffed and pointed and trained skirt, the frilled sleeves, and the bodice of the frock are of orchid tulle; the remainder is of flesh colored tulle beaded in orchid and white

Some wraps there are, intended for warmth, and others, for vanity; but this wrap needs the excuse of neither extreme of temperament; it stands completely justified by its own beauty. Flesh colored tulle lends its soft enchantment to the pale blue and dark blue tulle above it, and furnishes a foundation for silver embroidery. The foundation is of no sterner stuff than flesh colored tulle, and above it is tulle, pale blue at first, then shading on down into darker blue and a-gleam with silver thread

There is only a fraction of a bodice—and a fraction reduced to its lowest terms, at that,—of pink tulle and rhinestones, for the skirt was the big thing in the designer's life, and he had no time for such superfluities as bodices. The skirt is sky blue taffeta splashed with great silver irises, and in some superhuman way each of those puffs in the back was induced to stop being a puff and become a train

BENDEL POINTS A SKIRT FOR CONSISTENCY WITH A LOUIS SEIZE BODICE AND DESIGNS A WRAP FOR THE SHEER BEAUTY OF IT

THE LITTLE SEASON ON LONG ISLAND

It Is Marked with a New Heyday of Racing, with Ardent Skirmishes of Polo, with Tennis Tournaments, and the Smart Pastime of Frocks

LONG ISLAND has long been known as the playground of New York society. Certainly it is the meeting place of the clans during the "little season," as the months of May and June (and sometimes, also, those of September and October) are called. Those are the months when gaiety moderates its pace and people enjoy themselves in leisurely fashion and indulge, as it were, in social dishabille. The formal winter season is at an end, and the summer whirl at Newport, the Pier, Bar Harbor, and the other summer watering places has not begun in earnest. The town house is in the state of undress proper to the season and the country home is the momentary resting spot for the birds' passage.

THE SOCIAL MAP OF LONG ISLAND

Long Island is ideally situated for the part it plays in the social game. A quick spin across the bridge, a few miles of excellent roadway, and the New York man is at the door of his home or his club. He can keep an eye on the tape and discuss business with his associates at the luncheon club and enjoy, as well, a round of golf, several sets of tennis, or an afternoon of polo. There is no dearth of men at the Long Island social or sports affairs, and the serious problem presented by the Adamless Edens of the later summer resorts never brings a wrinkle to the brow of the Long Island hostesses. The women, too, benefit by this nearness to New York, for they may shop in New York in the morning, have luncheon at Sherry's, and still be on hand to applaud the victor at the races or the polo skirmish, or perhaps to try their skill with the racket, golf sticks, or mallet.

Oyster Bay is known to fame as the home of Mr. Theodore Roosevelt, and he has as neighbors his cousin, Mr. Emlen Roosevelt, Mr. and Mrs. Charles L. Tiffany, Mr. and Mrs. Colgate Hoyt (who last summer leased their place to Mr. Cornelius Vanderbilt), and Mr. Otto Kahn. Nestling amongst the Wheatley Hills are the homes of Mr. Stanley Mortimer, Mr. Edwin D. Morgan, and Mr. Charles Cary Rumsey, who married the eldest daughter of Mrs. E. Henry Harriman, and in the neighborhood, at Brookville, are the homes of Mr. Arthur Scott Burden and Mr. C. Oliver Iselin. None of these homes are far (only a few minutes run by motor) from the Meadow Brook Club at Westbury, a sleepy little town, on the outskirts of which are the estates of Mr. Harry Payne Whitney and of his brother-in-law, Mr. Williard D. Straight, of Mr. Robert Bacon, Mr. Gifford A. Cochran, Mr. Charles Steele, Mr. Thomas Hastings, Mr. Henry C. Phipps, Mr. Thomas Hitchcock, and Mr. W. R. Grace. Rather nearer the center of the Island are the Payne Whitney farm, the estate of Mrs. William K. Vanderbilt, Jr., and, at Syosset, the farm of Mr. J. Watson Webb.

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There is an unwritten law (and women abide by those, if by no others) that on the opening Belmont day afternoon costumes "are worn." Therefore Mrs. Fred Lewisohn (left) and Mrs. George T. Cameron, of San Francisco, dared defy the spiteful weather

ALONG THE SOUTH SHORE

On the south side of the Island, strung along from Islip to Southampton, are the homes of Mrs. William Bayard Cutting, Mr. J. Frederick Kernochan, Mr. Horace Havemeyer, the Manatuck Farm belonging to Mr. Charles Lawrance and leased to Mr. Marshall Orme Wilson, the picturesque Breese place, and the romantic Italian villa of Mr. Henry H. Rogers overlooking the sands at Southampton. There is another colony nearer the city, at Cedarhurst and Lawrence, whence come many members of the Rockaway Hunting Club. Here last summer the members of the German embassy had their summer homes.

Life may be said to center around the country clubs. Though the polo match games do not come off until June, lasting well into July, there are practise games at the Meadow Brook and Piping Rock Clubs, and Sunday games at the Islip Polo Club. To those on the side lines, these games are quite as interesting as the matches, sometimes even more entertaining, as the candidates for the teams and the

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Miss Angelica Brown was back from California for the first Belmont Park races; for the races could not have begun without her

(Left) Mrs. Oliver Carley Harriman, Mrs. William S. Fairchild, and Mrs. Jules Glaenzer at the opening Belmont Park races

Miss Harriette Post (extreme right) wore taffeta, Mrs. William K. Vanderbilt, Jr., a fringed frock, Mr. F. O. Beach a severe masculine costume

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The smart costume for the very early Long Island races like those of the United Hunts is a tailored or sports costume, and Mrs. Morgan Belmont (left) authorized the sweater suit even for the opening Belmont Park day. With her at the United Hunts race was Mrs. Carroll Hurlburt

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Mrs. Joseph E. Widener is as ardent a race "fan" as her husband; for who could marry a Widener and not marry the Widener tradition?

Mr. and Mrs. Eric Winston followed a happy custom very fashionable among the younger married set of appearing together. They were at the United Hunts races, for which the number of entries this year was by far the largest ever received for an amateur race-meet in this country

more daring of the women riders swing the mallets at these daily tryouts, and the efforts of the amateurs are sure to be most mirth producing. There are few outsiders among the spectators, every one knows every one else, and there is a certain intimacy, a behind-the-scenes air, that makes them doubly enjoyable.

At the practise games, the sports costume is the rule, and this sports costume is very similar to that worn by the girls and younger matrons at Newport for several seasons; a short skirt of linen, jersey cloth, silk, or flannel, buttoning down the front and blessed with two pockets; a tailored blouse; and a sweater or sports coat. Mrs. Morgan Belmont wears such a costume all in purple, and her purple sweater is no silky feminine version, but a woolly Angora affair on the lines of the slip-over man's garment. The girls who go in for the strictly sports attire have adopted wisely the flat heeled, low white buckskin shoe, sometimes strapped in black or in tan, sometimes all in white. The sweater suit might be given as the daytime uniform, for among ardent sportswomen it may be worn from the first appearance in the morning until the change is made for dinner. Many of the most enthusiastic advocates of this type of costume have not even "dressed up" for the more formal affairs. Mrs. Morgan Belmont, Miss Hurlburt of St. Louis, and Mrs. Stephen Peabody, Jr., appeared in these sweater suits on the opening day of the Belmont Park races, when tradition calls for the smartest of new afternoon frocks.

THE POLO AND RACING SEASONS

At the polo matches, when the June sun shines its brightest, the women wear the first of their really summery frocks, the handkerchief linen gowns that betray in their handwork the high cost of dressing; with these the large hats are worn. Here, too, the all white cloth costumes are much in favor among the older women. And if a brisk breeze springs up as the sun descends, opportunity is offered for the appearance of the smart taffeta or faille wraps, enveloping, voluminous, and picturesque, which are so much a feature of this season's mode.

The polo matches are preceded by a racing season, which opens with a two-day program at the Rockaway Hunting Club at Hewlett Bay Park. This is followed by another two days of racing at Belmont Park, under the auspices of the United Hunts Association, a week of races at Jamaica, which society rather overlooks as if waiting for the races of the Westchester Racing Association, also held at Belmont Park; and the season winds up with a grand finale at Piping Rock. With racing once more a gentleman's sport and under the patronage of men like Mr. August Belmont, Mr. William K. Vanderbilt, Mr. Clarence Mackay, Mr. Richard T. Wilson, and others of equal social standing, it may well be considered the chief event of the Long Island season.

Three photographs by Bain News Service

The races at Belmont Park bring the members of the Turf and Field Club to the farmhouse transformed to a clubhouse, where luncheon is served at tables arranged under the shade of the great trees that made the Manice estate one of the handsomest on Long Island before Mr. Belmont transformed it to the racing park that bears his name. Here Mr. and Mrs. August Belmont gave this season a great dance the night before the Westchester races. It was a happy selection of a date, for the country homes on Long Island were crowded with merry house-parties and many guests had come from a distance to pick the winner of the Metropolitan Handicap. There is an unwritten law, legalized by time and tradition, to the effect that on the opening day of the great Belmont Park season—and the season is not considered to have begun until the beginning of the racing under the Westchester Association patronage—new gowns of the genre known to fashion as afternoon frocks shall be worn. At the Hewlett Bay Park races and even at the earlier Belmont Park affairs, a more informal attire is permissible; in fact, no smart woman thinks of appearing at the Rockaway Hunting Club races in anything more elaborate than a tailored suit or sports costume, often with coat and furs.

RACING COMES TO ITS OWN AGAIN

This convention-made mandate was very generally obeyed this year at Belmont Park, and taffeta frocks were much in evidence. Some were frankly elaborate, such as the black taffeta and lace creation banded in white marabou which was worn by Mrs. Perry Belmont, the much beruffled black taffeta costume of Mrs. Joseph E. Widener, and the black taffeta with creamy lace bodice selected by Mrs. Ralph Ellis and worn with a black all velvet hat.

(*Continued on page 94*)

The animated scenes at the Long Island races recall the brilliant occasions of a decade ago, when racing was in its heyday. Among those who contributed to this brilliance were, left to right, Mrs. Angier B. Duke, Miss Pauline Disston, and Miss Elizabeth S. Sands

HICKSON DESIGNS WITH VIEW TO THE NORTH WOODS OR THE SOUTH BEACHES

FOR THE PROBABLE AND IMPROBABLE CONTINGENCIES OF A MIDSUMMER DAY

There are occasional contrary-to-nature days in July, even in the country far south of the north woods, and then a broadcloth sports costume is as acceptable as a linen tub frock is almost certain to be on the following day. The skirt is striped in green and white to match the green of the jacket and its white trimmings

If one's hair is orange-red, and one possesses an equally orange-red parasol, then one should wear a frock of gray gabardine with cape collar, sleeves, and permanently waved pockets faced with royal purple satin. The long cuffs (one might have mistaken them for gloves, or sleeves) are of white batiste

(Above) Even though she walk in the shadow of a sunstroke, she must wear her midsummer furs. And if she be wise in the ways of vanity she chooses from all the fashionable furs of a fur summer the becoming chinchilla to edge and cuff and collar her black velvet jacket; and completes the costume with snowy broadcloth skirt

A costume that would beguile the worst swimmer on any coast from hammock, novel, and caramels, to at least the edge of the surf, is—except for sash, bloomers, and half the stripes of the lining (which are red), and braid (white silk), and fringed lacings of the bloomers (black taffeta)—except for these details, a sedate black satin suit

Of course one couldn't be expected to enter every race for distance, or endurance, or fancy diving, but one could easily fulfil all the exacting requirements of a spectator sitting upon the sand-covered beach in a costume of taffeta,—white as to snug bodice and butterfly skirts, and black and white as to modern bloomers, puff sleeves, and Chinese hat

SHE WHO WOULD SUMMER IN FASHION MUST SUMMER IN FASHIONABLE FURS

JEWELS OF THE SUMMER NIGHT SHED THEIR BRIGHTEST LUSTRE ON YOUTH

Heavy jewels are the refuge of age; youth accentuates youthfulness by a thread necklace of platinum alive with diamonds and sapphires, and a platinum and diamond head-band. The smart little ermine cape is lined with white chiffon and decorated—it may be for fastening or for fashion—with a single ermine button

White fox, the fur which shares evening honors with snowy ermine, bands this evening wrap (below) of flame colored metal chiffon generously brocaded in silver and gold. A shirred fold of velvet of the same shade reflects its gay color becomingly in the face above it, and, partially veiled by a sheer lace flounce, edges the bottom

Only the very fair may venture black for evening; but to her that hath shall it be given to enhance that fairness. Below, black chiffon cloth brocaded in gold is cut in one piece and joined over the shoulders with black velvet. The ostrich feather collar is edged with the lining of the wrap, gray chiffon flowered with pink and blue roses

WRAPS FROM REVILLON FRÈRES

JEWELS FROM THEODORE B. STARR

Photographs by Ira L. Hill

THE TRIUMPH OF VICTORIANISM

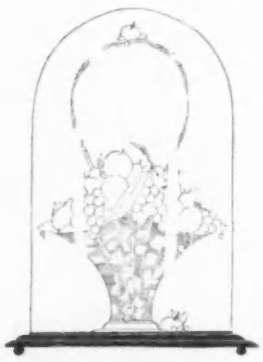
Triumphantly We Said, "Victorianism Is Gone." We Erred; from Its Depths of Exquisite Bad Taste, that Despised Period Has Produced Bibelots Too Exquisite for Oblivion

By WEYMER MILLS

FIVE years ago when the preeminence of the period room began to decline, a fastidious person of fashion in London originated the craze for what has since become known as "the monkey-thing." Now, "the monkey-thing," or amusing bibelot, has been collected in almost every reign, but the despised decades between 1830 and 1860 yield the richest harvest of these exotic garnitures. To this period collectors turned, and flowers made of painted sea shells and plastered in baskets began to appear on tables of costly lacquer and Louis Seize gilt; embroidered parrots—a craze that all clever Victorian ladies seem to have indulged in—were filched from fire-screens and hung in conspicuous places, in frames fashioned like bird-cages. Urn-shaped hanging baskets of

It is an exquisite bad taste for which the Victorian era is noted, and from it the wise decorator, culling the exquisite and overlooking the bad, may obtain many a note of elusive charm. Those black painted tables with silvery inlay of mother-of-pearl and those quaint mahogany "crickets" with tops of flowery needlework, for example,—what else strikes quite the same note of romance?

All Victorian ladies cherished a passion for embroidered parrots—wholly unlifelike parrots in radiant colors—and a favorite field was the fire-screen. Black painted screens inlaid with mother-of-pearl found equal favor



Bibelots are of every age, but none yields so rich a harvest of them as the Victorian

Though Victorian gloom has long obscured it, there exists in the depths of that gloom a ware known as Bristol glass, so modern in form and so brilliant in color that it serves to accent our most modernist room. All of these bottles are antiques, some in Bristol glass, some in Bohemian, and they range in height from 3 to 6 inches

wire were sought in junk shops and placed in taffeta-draped windows, and Bristol glass, blue as the bluest blue and green as the greenest green, was sought for color schemes and mingled unceremoniously with jade and crystal ornaments. Indeed, the demand for Bristol glass has grown to such an extent that in the past year there have appeared in London two shops which deal exclusively in colored glass.

THE RESULT OF A COMPLIMENT

One of the most famous collections of glass is Mrs. Francis Leggett's azure blue Bristol. In the dining-room of her Bruton Street house, many large bowls of Bristol glass are set on old oak wedding-chests. These azure blue bowls are wonderful filled with mauve pansies. Lady de Bathe has arranged various shades of pink and green Bristol in a room. Pieces of apple green are the most sought after and they create charming effects in the new Persian rooms. A retiring room off the ballroom in a new house in Paris has white marble tables covered with opaque green Bristol. About the room runs a marble seat set against walls painted with silver trees on a green background. Aside from the fresh and almost strident green of the glass, the only decorative feature of the room is a mock pool in the middle of the marble tiled floor, with a huge swan in pink alabaster.

It is amusing to think that a queen whose taste ran to tartan furnishings at Balmoral and to the repetition of tartan colors at Windsor and Buckingham Palace should be responsible for a new craze that has come on the heels of the black and white room and the grotesque and misapplied Russian Ballet decoration of houses. When Victoria admired the Duchess of Sutherland's worsted roses, she little imagined that their replicas would one day find their way to the Caledonian market and to Paris, to be copied by famous originators. But with those strange wool roses, displayed now in all Paris, began the revival of the fancies that delighted the inhabitants of the old-time "Beauty Book." Painted furniture inlaid with mother-of-pearl is again eagerly hunted. This furniture came upon the market about the time the Queen went honeymooning to Gotha.

FOR SPARING CLEVER USE

These chairs and tables of the forties, embellished with moonlit flowers, brilliant birds, and silvery fountains, have a quality of sentiment and romance that those of other periods never quite suggest. While no one would advocate the unrestricted use of Victorian furniture, its value if used sparingly is clearly apparent. The cross-stitch work in wool belonging to this period is being eagerly bought up. When the scarcity of petit-point in France and Germany inflated the price, the ingenious found that Victorian work made a very interesting substitute. Pieces of Victorian wool-work that could be bought a year ago for five dollars, now fetch twenty-five, and it is safe to say that another year will find the market depleted.

Even the bedquilt familiar in America in the Civil War days is now being cut up for the coverings of summer chairs. A clever decorator in London recently showed six chairs painted yellow and covered with portions of a quilt that bore purple stars on a robin's egg blue ground. The chairs were modern and were specially designed to enhance the seat coverings. An incised square back held a flat Dutch urn bearing a galaxy of graduated stars. These chairs were intended for an oval bedroom in a house by the sea. The bedroom walls, their background, were painted in stripes of pale yellow and of gray.

(*Continued on page 96*)

Grandmother's wedding furniture and queer rugs were consigned to the attic and kept only for sentiment; now her dressing-table again reflects her likeness, and her hooked rug is a rest for granddaughter's slippered feet

There has been a rumor this year that fruit was to replace flowers in the decoration of the table. This antique Victorian centerpiece of crystal offers a saving compromise by providing in its two sections place for both

Among the Victorian lamps which serve to light our decorative way is the vase-like lamp of white alabaster. The very large lacquered trays are again in high favor

That touch of the Victorian which has been found to give so elusive a charm, may take the form of an old alabaster vase flanked by gorgeous parrots of Staffordshire porcelain and filled with modern flowers of painted metal

Let it not be assumed that London, which originated this revival, takes the matter too seriously. They call it the fad for "the monkey-thing," and the appropriateness of the title appears when one comes to the collecting of the amusing dogs in Staffordshire porcelain and Rockingham ware, which come in pairs and are of unexcelled Victorianism in pose and expression

LET'S TALK, SAY THREE FROCKS, OF THINGS BEGINNING WITH AN M, LIKE MOUSSELINE AND MARTIAL ET ARMAND

TIME, SPRING; PLACE, THE BOIS; THE GIRL, FRENCH—ENTER, THE VILLAIN IN PURSUIT OF THE HEROINE; THE END, A SNAPSHOT

At the left is a Martial et Armand frock of pale orange colored mousseline-de-soie and lace. The mousseline is just plaited and the lace is merely "gathered on," but it is just such seemingly simple plaitings and gatherings as these that lure the imitative amateur on to disaster

Consider the color scheme, how it grows from pale rose at the top to chestnut brown at the bottom by the simple (at least it sounds simple, even if it is not) process of superimposing mousseline, shade upon shade, to produce the desired effect. As a last touch, to complete the color scheme, the frock is embroidered with wreaths in—but you have doubtless guessed it already—green and mauve. This frock, also, was made by Martial et Armand for Madeleine Lely in "Le Rubicon" at the Theatre du Gymnase

The play was "Le Rubicon," and Madeleine Lely needed to cross the Gymnase stage in this frock just once to know that she, the play, and the costume had already crossed the Rubicon to success. It is one of those Martial et Armand two-tone effects—a slip of mauve mousseline plaited front and back but open on the sides from hem to shoulder to allow a sleeved underslip of rose mousseline to make its début. A girdle embroidered in rose and green holds one slip to the other and both to Mlle. Lely

This Parisienne holds her two Pekingese dogs thus, not because it is necessary for their small sakes, but because it shows her frock. At the top of the frock is a French, striped collar; at the bottom are French, stout boots; for the Frenchwoman walking in the Bois scorns to wear so-called "French" heels

(Below) *There are years when one's concept of grown-up-ness consists of glorious enfranchisement from the despotism of the one-piece buttoned-in-the-back frock; when a plaited marine blue serge skirt below an embroidered white organdy blouse is a special dispensation of Martial et Armand*

(Below) *Of all those fleeting years between the perambulator and the début, the most neglected sartorially is the age of the flapper, which creeps upon one with the stealth of mumps and French verbs. For one in this stage of evolution, Martial et Armand designs this frock of blue serge and white organdy*

No man may be disturbed with impunity when he is engaged in spinning a top; for every man of affairs has his own special predilection—it may be for top-spinning, or rakish up-to-the-moment racing cars, or it may be for white linen rompers trimmed in brown and white striped linen to match the hat. From L. P. Hollander

Boué Sœurs has recently discovered how delightful is the frocking of little folks. For these and the well-known embroidered frocks of this house twelve whole villages in France embroider day after day. "Mounette" is an embroidered affair of white batiste, Cluny lace, pastel blue ribbons, and clusters of pink rosebuds

The YOUNGER GENERATION

(*Left*) *The very very young may yet be the very very smart, for youth is not averse to fashion. "Lilli" is of white net edged on the bottom of the extremely youthful skirt with a fold of blue batiste, which is joined to the white net with a band of embroidery. Boué Sœurs sign the frock with pink rosebuds and blue forget-me-nots*

(*Right*) *On momentous occasions like a birthday party, circus day, and a visit to the photographer, one may trust (but not too implicitly) in the inherent goodness of woman. "Sylvie" is a most modish little affair of tucked white net bordered with point de Paris lace and tied over the shoulders by Boué Sœurs with very gay bows of pink satin ribbon*

Photographs by Ira L. Hill

WHERE DID THESE FROCKS SO SOON GET WIND OF THE BREATH OF RUMOR JUST WHISPERING, "GOODBY HOOP"?

THE HOUSE OF FRANCES INC. RIGHTLY KNOWS THAT NOT A FROCK BUT A HAT-AND-FROCK MAKE A COSTUME

This costume is a color scheme of black and two shades of gold. Tawny brown linen makes the frock, with canary color linen peeping forth in the lining of pockets, and in buttons, vest, and larger collar. White linen forms the top collar and the yellow-piped belt. The hat is of gold hair braid, top and bow, with just that black the costume needs in the liséré facing

The smartness of horizontal trimming has few more convincing exponents than this frock. It is of delft blue linen, and the bandings are white soutache; and to keep the braid company (though it was hardly lacking) the blouse is embroidered with white, hung with white crochet buttons, and finished with sheer white organdy collar and cuffs

The straight silhouette will have many followers this season —as many as see this frock. It is of pongee and its fashion dictum comes straight from the shoulder to the hem. The only belt is that about the white Japanese silk vest; the only color is in yellow wool embroidery on pockets, belt, and buttons; the only thing on the hat is white grosgrain ribbon

"Tricotine" is like a fine and silky gabardine; this three-times-full motor coat is of dark blue braided in dull gold. The hat is of yellow velours and black grosgrain, with an amber colored ornament as a head-light

Photograph by Ira L. Hill

From hat to heels she is a gray Quakeress in taffeta; even her organdy collar admitted the likeness. To the fringe, therefore, fell all the task of denial, and it had such hard work at it that it was quite frayed out

Grandmother never showed her heels so much (so they would have us believe), yet had she seen this frock she would surely have worn it. It is of blue and white polka dot foulard, white batiste collar, and black satin bow

NEW YORK LOSES MEMBERS OF ITS GAY UNMARRIED SET—BY THIS INCREASING ITS NOT-LESS-GAY YOUNG MARRIED SET

The bridesmaids at the wedding of Miss Louise Trevor (below) to Mr. James Couper Lord were frocked in blue and mauve, colors to harmonize with the decorations of the church, purple lilacs and deep pink roses. A tucked skirt of mauve tulle veiled blue taffeta, and the blue taffeta corsage had mauve chiffon in flowing sleeves and a deep collar-cape that fell below the waist in back. The bridesmaids' hats were of mauve straw crowned with mauve satin and banded with blue ribbon; the maid of honor wore a hat of mauve tulle. The bridesmaids carried bouquets of deep-toned sweet peas and sunset roses. In the middle of the front row is Miss Margaret Trevor, who was her sister's maid of honor; at her left is another sister, Miss Helen Trevor, and at her right is Miss Cecily McKim; in the second row, from left to right, are Mrs. William Baylis, Jr., Miss Emily Winthrop, Miss Phyllis Rich, Mrs. Eric Winston, Miss Eleanor Lawrence, and Mrs. W. Gill Wylie, Jr.

Photographs © 1916, Mr. and Mrs. Braden

In May, in St. Bartholomew's Church, took place the wedding of Miss Louise Trevor, daughter of Mr. Henry Graff Trevor, to Mr. James Couper Lord, only son of Mrs. Cornelius C. Cuyler. The bride wore a short frock of white chiffon and pearls, over which was hung a court train of white satin caught to the shoulders with pearls. Her veil was of old point lace, and had belonged to her grandmother, Mrs. John B. Trevor. After a motor trip through the south Mr. and Mrs. Lord will spend the summer at Southampton, returning in the autumn to New York. Mrs. Lord is a skilled tennis player and has won several tournaments. She made her début two years ago, and that season she sang the title rôle in the Junior League entertainment, "Sylvia." She is great-granddaughter to the late Lispenard Stewart and grandniece to Mrs. Hamilton Fish

In May, in the Church of St. Ignatius Loyola, Miss Marie Guidet Duryee was married to Mr. Fal de Saint Phalle. She is the daughter of Mrs. Samuel Sloan Auchincloss, and her wedding was, as near as this country approaches it, a war wedding. Mr. Fal de Saint Phalle is the son of Count Pierre de Saint Phalle; he served in the French army in the early part of the war, until he was sent to this country as a member of the Munitions Commission. His brother, Thiebault, was killed early in the war; his father and another brother are still at the front. The bride followed a charming French fashion in the arrangement of her veil; it covered her face as she walked up the aisle, but on her return it was thrown back. This veil has been worn by five brides in her family, among them her grandmother, the late Mrs. Charles Guidet

SECURITIES FOR SMALL SOCIAL INVESTORS

Much Popularity Has Been Won in Celebrities, but Money and Aristocratic Connections Are Poor Investments

By ANNE O'HAGAN

At present, a Tommy-from-the-Trenches is the safest celebrity in which to invest. Celebrites require good judgment in the initial transaction and constant watching of the market, to avoid being left with a lot of depreciated securities on one's hands

THE talk had proceeded somewhat jerkily from happiness in marriage to sound finance. A touching souvenir of the eighteen-eighties, a middle-aged lady with parted and waved hair, had mentioned love and had been swiftly and effectively reduced to pained blushes by the forerunners of the nineteen-twenties, young ladies with tightly netted coiffures or Castle-shingled effects, from whose tongues came trippingly references to single standards and Neo-Malthusianism. "The biologic basis" had had its usual coma-inducing effect upon conversation, but gradually the group began to recover its wits, went back to the Victorian ideal of love, and choosing a new path onward, passed from congenial tastes to safe investments. These led, by easy steps, to safe social investments for the newly-wed. An experienced woman who had been married three times, first allying herself with family, secondly, with wealth, and thirdly, in a predestined order, with youthful good looks, spoke, and the others listened with the respect due to expert knowledge.

ARISTOCRATIC CONNECTIONS, VALUELESS

"Aristocratic connections," authoritatively spake this lady, "are, of course, utterly valueless for a young couple. Nobody will come to your house to meet the last of the old Dutch families—and small blame to 'Nobody.' The last remnant of the old Dutch families is probably an opinionated old lady with an ear-trumpet, who will confine the conversation to the fact—or the legend—that her great-great-grandfather's peach orchard stood on the site now occupied by the Plaza Hotel or the Woolworth Building. She will be able to succeed because she will refuse to use her ear-trumpet when any one changes the topic; she will keep right on about that peach orchard and the adjoining pasture while the other guests are struggling to overhear the price Senator So-and-So paid for the return of the letters he wrote to Mlle. Florio, late of the Milan Opera House, in one of those fits of amatory-epistolary indiscretion which sometimes attack elderly statesmen, to the increased circulation of currency. Or she will inform the company that her first American guest was a patroon, and some one will be sure to think she has said 'poltroon,' and the rest of the evening will be spent by her listeners in placating her. No, aristocratic connections are worse than useless as a bait for popularity. And, of course, that is what one means by a sound social investment—a bait for popularity.

"Money is a stronger magnet, but it's too frequent. The competition is fearful. Houses where unimpeachable champagne flows from the faucets in the butler's pantry, and where the gold plate is so costly that private detectives in the family livery alternate with the footmen, are really numerous. They will be even more so when the new crop of munition-billionaires takes the time to count the money in their tills and to build homes befitting the petty cash on hand. The rivalry will be fearful, and mere money will be less help than ever to the young married couples who are striving to establish a desirable popularity. Besides, I suppose we are considering investments for the smaller class of social speculators. It would, of course, be absurd for young aspirants with incomes ranging from ten thousand dollars to fifty thousand dollars to consider this form of security at all. The office boy might as well try to corner the Midvale market."

"What do you think of committee work?" asked a very young girl, all untouched by harsh experience of the world. The veteran of three marriages, of three social experiments, laughed heartily, and nearly pityingly.

NEVER DABBLE IN PHILANTHROPIC STOCK

"The most deluding of all investments for the beginner," she said, decisively. "Never dabble in philanthropic stock with hope of a return in the shape of social values. Of course," she spoke indulgently, "if you're interested in the Red Cross or the Blue Cross, in suffrage or national defence, in the elevation of the stage or in the diminution of the infant mortality rate, in settlement houses, or the Y. W. C. A., go ahead and work for them. Many people really are interested. But rid yourself of the fond dream that your work will establish you on a social footing of any sort. Fashionable women at the head of movements become superhumanly adept at getting something for nothing. They don't invite the good hard-working committee drudge to dinner except, perhaps, to meet a clergyman or a municipal researcher from Liverpool, or from Dayton, Ohio, who, of course, is locally useless. They don't ask her to the opera; the utmost they will do in that respect is to lend her their box some night when "Die Meistersinger" is to be sung and when the servants have politely but unequivocally struck against attending. No, committee work yields less return upon the capital of time, energy, and annual dues tied up than almost any other form of investment."

"I have known some people to do very well in celebrities," said one of the ladies, tentatively. The authority nodded.

"Celebrities," she said, "have done very well for a good many small investors. But it must be remembered that they are uncertain, fluctuating,—really risky. They are not, however, hopeless, like Knickerbockers, gold soup plates, and Causes. It requires good judgment in the initial transaction and constant watching of the market to avoid being left with a lot of practically useless securities on one's hands. They are not as good a buy as they were fifteen or twenty years ago, when some clever and economical women were able to run a brilliant establishment on a single actress or opera singer.

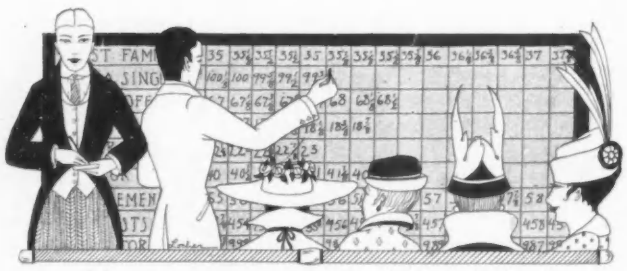
WHEN CELEBRITIES WERE A GOOD BUY

"In a still more idyllic period of American society, a foreign-title celebrity could always be relied upon to fill one's drawing-room or one's dining-room and to give one's opera box, during the entr'actes, the effect of a Monday bargain rush in "gents' furnishings." But those Arcadian days have long since passed, vanished into the dim heaven of bygone simplicities, whither six o'clock suppers, best black silks, and coupés with beaming colored men on the boxes had fled before them. Now that every enterprising lodging-house keeper supplies her hall bedrooms with copies of Burke's Peerage and the Almanach de Gotha, even a well-authenticated count or marchese brings in an ignominious rate of interest; instead of hurrying to snatch such a titled one from his unsophisticated exploiter, which is the test of the actual value of a celebrity, women will nowadays hasten to rescue her from him. Of course, there is this to be said in that connection,—not only have small titles depreciated greatly, but the sense of sex-solidarity has enormously increased."

"Oh, yes!" cried the young girl enthusiastically, while the Victorian lady averted her grieved eyes. She felt that all her cherished beliefs were undergoing attack. She had met a little, old, bristling, white-mustached marchese when she had been in Rome in her girlhood, and that memory was a pillar of pride to her; and she had always clung fondly to the Why-Women-Hate-Women myth.

"But though the small foreign titled celebrity has become practically non-negotiable, and the actress and the opera singer are no longer rated on the exchange, but merely on the curb market, there still may be some important trading in well-selected, fresh celebrities. This season the stock of fire-breathing, sword-swallowing military and naval officers, with strong views on the need of armament, is high; the heads of European Relief Expeditions rank well; regular war correspondents are not particularly steady, owing to the wide-spread belief that the trenches which they visit are mere property trenches, but the war correspondents who have been evolved out of actual fighters invalided home or out of foreign legionaries whose term has expired, are considered well by conservative investors. Diplomats are running very strong now, indeed.

(*Continued on page 96*)



Aristocratic connections are utterly valueless; it is absurd to consider money as a form of security; a beginner should never dabble in philanthropic stock; and even celebrities are uncertain, fluctuating,—really risky

AS SEEN *by* HIM

That Terra Incognita, a New Locale for the Heroine of the American Novel, Is Yet to Be Found——Making a New Brand of Hay while the Summer Shines

WHILE I look forward serenely to the comfort and quiet of my summer months in town, most of my friends have begun to show their annual restlessness. They crave new scenes, new faces, for they are Americans, and we are a restless people. My friends of New York and Boston go to Newport for summer diversion, while those from Baltimore and Philadelphia betake themselves to Narragansett and Bar Harbor. So surely as summer comes, so surely must most of the world go somewhere. It has become a time-honored custom. But though our outward goings and comings remain the same, our point of view is changing. Just as our ancestors endured great social changes at the end of the eighteenth century and the beginning of the nineteenth, after the War of Independence and the French Revolution and Waterloo, so we find ourselves in a social readjustment. It may be that a genuine democracy will result, though even so, one need not become one of the people.

SOCIAL PROMOTING AS A PROFESSION

Those who are interested in society tell us that it will be a most lively season at Newport. There are to be new people, it seems, but there are to be no social victories among those who used to be known as social climbers, for the reason that we follow from afar the fashions of an older civilization. In Europe all ranks have been leveled, and here we no longer observe more or less mythical distinctions we once made. How can we? The new people of our present age are not vulgarians. They are nouveaux riches but not parvenus. Culture and refinement may be had for the asking. It is the easiest thing in the world to achieve success at Newport. Naturally, people must have judgment and tact as well as money, but those two qualities can be hired now. Social promoting has become a business, and the new profession of social promoter is an exceedingly lucrative one and is now enrolled on the list of honorable callings. It requires a capital (not a bank account) of certain social qualifications, which, indeed, may be acquired, but which are not possessed by every one. It has been carried on abroad for many years. In England a presentation at court is so much; the presence of a titled person at an entertainment so much. The price is controlled by value of title or names. Royalties are so much more. Some of these desirable people are easy to procure and fairly cheap; others keep the price up.

Last summer, nearly everywhere I went, I would hear such a comment as this: "Yes, she has taken up the B's. She is devoted to her own, and her husband is a lawyer, and she is hoping in thus helping the newcomers also to help her own." It used to be the custom when clubs fell short of members to recruit new ones from the rank and file for these very reasons of mutual advantage, and it was because of this method that more than one club was severely criticized and christened an uptown stock exchange and a social market-place.

The summer is the time for such business. We are supposed to let down the bars and if we find that the experiment is not a success, what will we lose by loosening up a bit? We can be as chilling as the weather itself, when we come to town and the snow begins to fly. Summer is the season in which to make this new brand of hay. We have outgrown the condition as set forth in the old story of the two Philadelphia women who met one summer at a small economical resort in Maine, and who became fast friends, although one lived on the south side of Market Street and the other on the north side. (I believe that was the old barrier, or was it Broad Street? I do not wish to commit a solecism.) As they returned together to Philadelphia, the woman from the north side (the terra incognita) said to the aristocratic lady from the south side, "I hope we shall see a great deal of each other this winter."

"Oh, yes," said the other, "we can meet at W——s' shop."

In this general sweeping away of artificial traditions, I am rejoiced to reflect that we shall probably have no more Anglo-American novels, made in England, in which all our rich countrymen are classed as pork packers and our Daisy Millers address their parents as "Popper" and "Mommer." These began to disappear even before the war. We may even have an American novel at last. I sincerely pray that the heroine will not be born in a small western town or in Richmond, Virginia. That has been a new locale for some dreary puppets. The Richmond people must resent these slurs on their delightful society and their charming environment.

MY UN-MODERN REFUGE

If the imitators of O. Henry had not made me very tired, I should enjoy reading little sketches of New York life these summer days. As it is I have taken up an old volume of Chesterfield's Letters. They are not entirely out of the fashion and they still make delightful reading. I have just turned to his definition of vulgarity. "A vulgar man is captious and jealous, eager and impetuous about trifles. He suspects himself to be slighted, thinks everything that is said meant at him; if the company happens to laugh, he is persuaded they laugh at him . . . . . A vulgar man's conversation turns chiefly upon his domestic affairs, his servants, the excellent order he keeps in his own family, and the little anecdotes of the neighborhood, all of which he relates with emphasis as interesting matters. He is a man gossip. And again, "Good-breeding is the result of much good sense, some good nature, and a little self denial for the sake of others and with a view to obtain the same indulgence from them." Could I have read a better sermon or one more profitable?

AN ANGLO-AMERICAN WEDDING AT "HALL'S CROFT"

IN late April, during the recent Shakespeare Tercentenary, an Anglo-American "war wedding" of great interest drew smart Londoners to Stratford-on-Avon. The bride was Miss Frances Leggett, daughter of Mrs. Francis H. Leggett of New York, who has long been a resident of England and who has taken and restored the famous "Hall's Croft," the home of Shakespeare's daughter Susanna. The bridegroom was Mr. David Margesson, of the 11th Hussars, son of Mr. Mortimer Margesson and Lady Isabel Margesson, and nephew of the Earl of Buckinghamshire.

Shakespeare's historic church furnished a memorable setting for the ceremony. The approach is through the graveyard; but the sad austerity of its ancient stones, time and moss and lichen have beautifully softened. Elms just bursting into green bordered the long straight walk to the church porch, and everywhere were daffodils. As the bride walked up this legend-haunted path, amidst the fusion of gray antiquity and green and gold spring, she made a picture the Bard himself might have recorded. Within the church, blossoming branches of peach, plum, and apple brought the perfect spring without into the mellow old interior where Shakespeare and his family were baptized, where they worshipped, and where they are buried.

A mingling of town and country aristocracy with the simpler folk of Stratford, by whom the bride is much loved, gave the scene a simplicity and charm wholly English. Miss Leggett was accompanied by Mr. Page, the American ambassador. She had no bridesmaids, but two small nephews and a tiny niece in scarlet velvet and gold acted as train bearers. These were the children of her sister, Mrs. George Montagu, wife of the heir of the Earl of Sandwich.

Photograph by E. Anthony Tyler

"Hall's Croft," the house of Shakespeare's daughter at Stratford-on-Avon, was the scene in late April of an Anglo-American marriage, that of Miss Frances Leggett to Mr. David Margessen, nephew of the Duke of Buckinghamshire.

The material of Miss Leggett's wedding train was designed by Lalique, the well-known French artist, and was signed by him. This particular design won the gold medal at the artist's exhibit at the last autumn Salon. Ivory white crêpe de Chine of great suppleness and weight was embroidered in gold across the end to the depth of one third the train in graceful sprays of wheat. For veil, for her essentially Botticelli spring wedding, the bride wisely chose a mist of tulle held by gold laurel leaves and orange buds linked with narrow velvet ribbon—*vieux bleu*.

From the church the guests went to "Hall's Croft," the quaint high-gabled, half-timbered, sixteenth century house set in the midst of wide grass terraces and a walled garden. Here Mr. Page toasted the bride's health in sound Elizabethan punch, and here the great wedding cake was cut.

As the two whirled off in a big gray car to their "leave" honeymoon, the bride's costome of white cloth carried a bit of cherry color—a gay little salute, so to say, to bridegroom's regiment, the famous "Cherry Pickers."

Among those who signed the register were the Duchess of Rutland and Lady Diana Manners, both close friends of the family, and the American ambassador and Mrs. Page; it will be remembered that the bride was a bridesmaid to Miss Katherine Page, who was married at the Chapel Royol last year.

Photograph by Ira L. Hill

MRS. AMOS R. ENO PINCHOT

Mrs. Pinchot, who was Miss Gertrude Minturn, devotes much of her time to charity, and she has been identified with benefits for various causes. She was one of the central figures in the Venetian Masque Fête given at the Century Theatre for the relief of families in Italy made destitute by the war. Mr. and Mrs. Pinchot will probably spend the summer at "Grey Towers," their estate at Milford, Pennsylvania

"CITIZENS MADE WHILE YOU WAIT"

Let Us Transform Our Aliens into American Citizens by a Process Which Will Leave Some Impression on Their Minds; Now an Alien Drops His Hyphen Far More Casually Than He Would Drop His Handkerchief

PERCY MACKAYE, the poet, has suggested that the ceremony of naturalization be distinguished by a fitting ritual. It is easy to sneer at a poet's idealism of the red tape of civic life, but the ceremony of naturalization would be none the worse for some outward ceremony typifying the dignity of becoming an American citizen. To see a batch of new citizens created by the process of naturalization is to be both astonished and shocked. The applicants for citizenship are herded from place to place by a slovenly person of the small politician class, the oath is administered without decorum or impressiveness of any sort, and the whole affair is hurried through as if it had not so much significance as the measurement of the strangers for new clothes. Thus these aliens, whom we profess to receive into our land and citizenship as men fleeing to a refuge for the oppressed, some of whom come to us with a pathetic faith in the reality of our boasted political and social ideals, find the process of naturalization distinguished by no mark of dignity. The whole matter is often sordid, hurried, shamed with mumbled oaths and perfunctory questions. Too often some political huckster has brought together the applicants so that they may be naturalized wholesale, in time to vote his ticket *en masse* at a coming election. In times past these performances have been vitiated by fraud, and the politicians who deal in votes have been known to hasten the naturalization of the pliantly ignorant and to delay that of the more intelligent who might insist upon voting in accordance with their own convictions.

MANY thousands of aliens come to this country solely with the hope of bettering their material conditions, and very few of these take so much as one step towards naturalization. Other thousands, however, come with absolute faith in American public institutions and ideals, and it is these who become the best of our naturalized citizens. Many of them must be shocked and disgusted with the scenes sometimes attending naturalization, while others, less sensitive, fail to receive that high conception of citizenship which might then be instilled into them.

AMERICAN democracy may easily make itself too cheap, especially in the eyes of aliens newly admitted to citizenship. We have learned, since the European war began, that our so-called "melting pot" contains many refractory particles that fail to fuse. We once required a residence of fourteen years as a prerequisite to naturalization, and some people regret that this requirement has been abolished. We must bear in mind, however, the public peril that would ensue in manufacturing communities were a huge majority of the population without a voice in civic affairs. At times of stress, such a condition would invite riot, bloodshed, perhaps something like anarchy. It would be practically impossible, as well as unwise, to lengthen materially the period prerequisite to naturalization, but it is fortunately not too late to invest every step in the process with a dignity that shall impress the applicant with the significance of the high privilege about to be conferred.

THIS reform could be brought about instantly, without a line of legislation; it lies in the hands of the judges before whom applicants for naturalization must appear. The judges should see to it, first of all, that the court room and all taking official part in the ceremony shall present to the eye of the applicant an aspect of seemliness and dignity, that gravity and courtesy shall be maintained throughout the ceremony, that there shall be no crude and semi-profane mumbling of the oath, no mere perfunctory kissing of the Bible, "greasy with perjury," as Hawthorne said of that one he used in his consular office. Above all, we need to maintain an impressive decorum. The mere casting of a ballot on election day, in some of the New England towns, is marked by more of seemly ceremony than the swearing in of new citizens before not a few of our judges. There is nothing in democracy inconsistent with self-respecting dignity and ceremony.

WE owe, if not to ourselves, then to those intelligent and earnest aliens who have learned something of our institutions, to insist that men grossly ignorant of these matters be not naturalized. Citizenship in the United States should be held a special and peculiar privilege by the alien. Even without it, he enjoys here what he rarely enjoyed at home, the opportunity to improve his material condition; and if he would have the higher privilege of citizenship, he should take the trouble really to fit himself for the honor. If in five years he is not ready, he may well wait a longer period.

Mrs. Whitney's studio on the Whitney estate at Westbury is justly noted for its perfection of plan and detail. From a tiny vestibule painted in the softly brilliant blue of the east, a wrought iron grill of Persian design opens into a small dimly lighted hall, from which a curving stairway leads to a similar hall above. It is upon these walls that the late Howard Cushing placed the irrefutable sign of his ability as a mural painter. The paintings are, as is usual, painted in oil on canvas

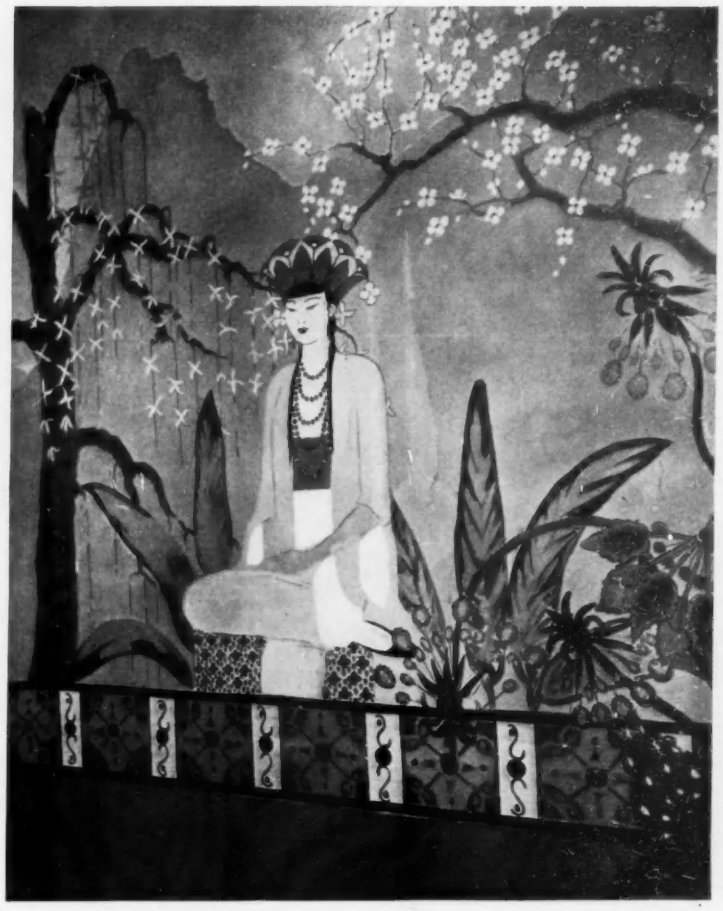
At the top of the curving stairway one comes face to face with Mrs. Harry Payne Whitney herself, in the Persian costume photographed by Baron de Meyer. The background here, as throughout the entire hall, is of a soft tone between a much grayed carmine and rose, rubbed unevenly into the canvas with touches of blue and other colors, well rubbed in, which give a pleasant variation of tone. Mrs. Whitney's costume consis s of a black and white tunic and Persian trousers of orange red

Photographs by De W. C. Ward

On the side wall at the left of the stairway, the same exotic flowers twine about a group of three figures. The middle figure is seated in a pose characteristic of the east against a background of gold and dark blue, varied with such figures as appear in Persian rugs. The costume is of bright green patterned with gold on the tunic, and back of the head is a fan in the colorings of a Persian shawl. Blue-robed figures stand at either side against the rose-carmine background. Above the middle figure is a real window, and on either side are simulated windows through which one appears to look into a garden filled with cherry blossoms. These decorations possess an added interest from the facts that Cushing devoted most of his time to portrait painting and that his mural paintings are as rare as they are unusual. His death at the age of but forty-seven is a serious loss to American painting

MOST FAMOUS OF THE MURAL DECORATIONS OF THE LATE HOWARD GARDINER CUSHING ARE THOSE PAINTED FOR MRS. HARRY PAYNE WHITNEY

A great red tree, red not as to flowers but as to trunk (for what is nature to a decorator?), lends brilliancy of color to the dim lower hall. A pink tending to yellow and a combination of mauve and yellow frock the Persian maidens who idle by a blue sea in a garden of unheard-of flowers, the color of which is a wholly undreamed-of red. The floors are of black and white marble, the doors and stairs are painted black, and the trim is painted to simulate black marble. This door opens into the main studio



India rather than Persia predominates in this design on the stair wall, for the attitude of the figure is that which the great Buddha made his own. The robe is a delicate yellow, the beads are à coral red, and here and there are touches of the blue which runs like a connecting thread throughout the decorations and of the black of which Cushing made such telling use in accents. Coral deepens to Chinese lacquer red in the tree, which is balanced by the great red blossom at the extreme right

At the right as one reaches the top of the stairs a group which might have come bodily from some volume of Indian manuscript looks down the curving wall to the point where the most graceful of curving damsels is curved into the branches of a great tree, which spreads wonderfully patterned foliage up and down the stair walls. The doorway leads to a bedroom with decorations by Robert Chanler, which consist of medieval scenes in dulled gold covering a black background. An impression of great beauty is obtained on coming from the sober dimness of this room into the hall with its soft brilliance of color. Perhaps the finest quality of these mural decorations is their perfect flatness, for while every figure is adequately presented, there is never any suggestion that the wall is other than a flat surface

FROM THE MANUSCRIPT ILLUMINATIONS OF PERSIA AND INDIA CAME THE INSPIRATION WHICH WROUGHT THIS MIRAGE OF A PERSIAN GARDEN

Along miles and miles of the coast route from San Diego to Los Angeles, these picturesque Torrey pines grow on the one hundred and thirty mile course, the concrete boulevard which follows the Pacific Ocean, diverting occasionally only to return to the coast cliffs. The view above was photographed near the quaint little village of La Jolla

ALONG *the* BECKONING ROADS *of* SOUTHERN CALIFORNIA

Through Diversified Scenery of Mountain Pass, Valley, Desert, and Orchard the Motor Road Leads from San Diego to Monterey

Under the old Spanish mission bell, the sign post points the way

OF course one has seen California times innumerable from the interior of a much upholstered Pullman; perhaps more recently (since the war has made wintering in Europe practically prohibitive) in a comfortable limousine which rushed through the country at record speed from one big hotel to another. But the way to see California is to motor camp with friends, with "trailers" full of camp stuff, which follow, during the daytime, well in the rear. The days are filled with adventuring along beckoning roads, occasional days of fishing or hunting in almost virgin brooks or forests, then at the opportune moment (barring motor accidents) the "trailers" arrive with the necessary tents, foods, and domestics, and gloriously independent of hostelries, one spends the night in one's own chosen spot in the wilds.

ALONG THE COAST FROM SAN DIEGO TO MONTEREY

The coast route from San Diego to Monterey is admirable for this purpose as the roads generally are good—and the country is interesting, and often beautiful with varied scenery of plains, mountains, valleys, and ocean; and from the middle of May until the middle of October, the weather is guaranteed against both rain and extremes of heat and cold.

From San Diego to Los Angeles there are two routes, the newly opened all-concrete boulevard one hundred and thirty miles long, and the old inland route. The former passes through quaint La Jolla and along the coast cliffs through miles and miles of the renowned Torrey pines, to Oceanside, from which there is the little side trip to the San Luis Rey and the Pala missions. Farther north, at San Juan Capistrano, is another Spanish mission. From there the road is inland with the exception of the detour to Laguna, a seaside village which is a haunt of artists and a good place for a camp, with both good fishing and shooting, in season.

The old inland route, which is rather longer but more diversified, leads over good dirt roads through hills, valleys, desert land, and fruit orchards; it winds over passes from which can be seen range beyond range of mountains, or follows some tiny brook in a hidden arroyo; it passes Lake Elsinore, the haunt of wild ducks, and crosses a barren divide into the wonderful citrus belt which ends at Los Angeles.

RAMONA'S OLD HOME

This country is not of particular interest unless one is prepared to turn at least as far aside as the cañons leading from the San Gabriel valley, or to go north to the San Fernando mission, or farther on in the Santa Clara valley to the Camulos ranch, celebrated as Ramona's home and still inhabited by one of the old Spanish families, though it has been so thoroughly cleaned and whitewashed and denuded of its wonderful old grape-vines that it has lost much of its charm. The old well and the little chapel with its quaint wall-paper and curtains are the same as of old, and one is shown lace and ceremonial garments of the past, some of which are still in use at the occasional services held there.

About eighty miles north of Los Angeles is Ventura, shortened from San Buenaventura, and the mission of that name with its old-world flower garden adjoining the padre's house. Here again is a choice of routes. All but a few miles of the road nearer the coast is a concrete boulevard which leads over the mountains by way of the Cahuenga Pass, the Calabasas Grade, and the sinuous curves of the Conejo Pass. The other road follows the line of the Southern Pacific Railroad by easy grades through a countryside gay with wild flowers including, in June, thousands of yuccas in full bloom with great clusters of creamy bells sometimes as high as twenty feet. It is only six miles to Foster's Memorial Park, which is not nearly as parklike as it sounds but is instead a beautiful spot for a temporary or a permanent camp; and fifteen miles farther up in the hills lies Nordhoff, a pretty village to which the little railway climbs, a "cure" and the scene of some of the best tennis tournaments on the coast.

From Nordhoff there is an "automobile road" to Matilija Hot Springs and beyond. Here, in spring before the big trout have run out, is excellent camping ground; but in summer only fingerlings dwell in all the length of the river, a sad change from the good old days of even twelve years ago, and one that seems to have occurred in most of the coast streams south of San Francisco. The region about Matilija is wild and beautiful. The cañon with its tumbling river is thickly wooded; and although there are no steep grades, the road is rough and twists with many sharp downs and ups at the fords, and in one or two places it takes directly to the bed of the stream.

The thirty-mile ride from Ventura to Santa Barbara is over a concrete road with hills close on one hand and the sea on the other, a panorama of

The old stone outside stairway, screened by the great pepper trees of the San Gabriel Mission, leads to the gallery which, overlooking the theatre of the mission play, may be seen through the branches of the trees. San Gabriel, not far from Los Angeles, is a haunt of artist and photographer, for it is one of the most picturesque Mexican colonies in California

© Underwood & Underwood

The ride from Ventura to Santa Barbara is over a concrete road, with hills close on one hand and the sea on the other. In places at the foot of the cliffs, the road is built on trestles directly over the water. Then through orange groves and vineyards and oak trees covered with long gray masses of hanging moss, one comes to the old Santa Barbara Mission

The good dirt road of the old inland route from San Diego to Los Angeles winds through hills and valleys and over mountain passes from which may be seen range beyond range of distant mountains; it overlooks beautiful Lake Elsinore, the haunt of wild ducks, crosses a barren divide, and comes to the beautiful fruit orchards in the vicinity of Los Angeles

rocks and dashing waves, flat sand beaches, and in places at the foot of the cliffs the road is built on trestles directly over the water. Then, turning inland to Santa Barbara, the road leads through a country of orange groves, vineyards, and oak trees with long gray masses of hanging moss.

THE SANTA BARBARA MISSION

At Santa Barbara, one may choose between hotel luxury and a foot-hill camp, or merely pause to visit the renowned mission, which is still lovely although it has been so thoroughly restored and is so meticulously kept that it has lost some of its original charm. There, too, one must bid farewell to the real southern California with its perpetual sunshine, its perfume of orange and lemon blossoms, its palm avenues, and its roads; for to the north the mountains curve around to the sea, forming a barrier against the fogs and the more severe climate north and east of them. Of the two routes which lead north from Santa Barbara, the one through the Gaviota pass is preferable. Its reconstruction during the last three years closed it to traffic and sent an endless stream of cars pouring over the San Marcos, a pass which was actually forbidden to motorists until there was no other way to go, when it was thrown open with no further concern for its dangers. None of this road is very good, and in places it is very bad, and the turns are often short and dangerous on account of landslides; moreover, it is seldom that cars can pass except at the turns, so an unforeseen meeting usually necessitates a backing down hill for one car. The maps admit some twenty per cent. grades; but with adequate power, reliable brakes, and a careful chauffeur, the thirteen miles of the pass are not to be greatly dreaded.

The next eighteen miles to Santa Ynez is great camping country, for there are ideal spots under spreading oak trees with near-by springs, and trout in the river, rabbits, and deer in the open season. The old Santa Ynez mission with its interesting collections and its hospitable padre is not far out of the way, and at Los Olivos, just beyond, every one stops for a meal at Mattei's Inn, a real French hostelry with tables on the veranda and good food. To see the beautiful Zaca Lake, one takes the Foxen Cañon route from Los Olivos for about ten miles and then, turning to the right, follows that road to a tree which bears a telephone box with the legend, "Use me but do not abuse me," and which is usually further identified by a near-by group of temporarily abandoned motors. One telephones for a team which soon after appears sliding down the trail, a mile and a half in length and so narrow that the driver must make sure before starting down that nothing is on the way up.

Three thousand feet above the sea lies Zaca Lake, with its forty acres of translucent green water surrounded by forests of oak and pine, and mountains which rise two thousand feet above it. The forests are inhabited by deer and other game, and the lake is full of bass, a fish rare in this vicinity. The picturesque rangers up there, with their woolly "chaps" and silver mounted finery, believe that the lake has no bottom, for they tell that they once tied four lariats end to end and could touch nothing.

From there to Santa Maria, the Los Alamos road passes through interesting country where there is sometimes the chance of a shot at a coyote; and beyond Santa Maria, the road along the picturesque coast, through Oceano to Pismo Beach, is especially lovely, for tucked in behind the gray sand-dunes are miles and miles of flowers that are raised for seed, and the fragrance of the sea breeze blowing towards one over the sweet peas is a marvelous thing.

At Pismo Beach, one usually finds motor camps with fires burning, over which the famous clams are cooking; and other good stopping places occur in the country all about San Luis Obispo—beside brooks under great sycamore trees, or in the tall fragrant eucalyptus and pine groves of Morro, where from the high bluff one looks across the little bay to the great pyramid of rock that rises so surprisingly from the sea. From Morro a good coast road goes to Cayucas, where it turns through Harmony Valley to Cambria with its near-by lagoon, where one may stand on the sea beach and take trout from the still water inside.

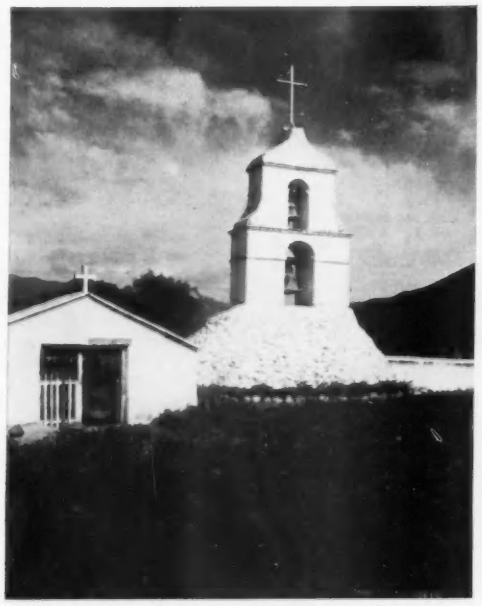
From Cambria and Cayucas, the mountain roads to Paso Robles are far lovelier than the treeless and dusty state highway. Near Jolon are water and fine trees and lovely drives through remote wooded hills which seemingly are inhabited only by rabbits and countless quail families which scuttle from under one's very wheels; and there is also a mission ruin to visit. The Jolon Pass leads to the Salinas valley, wide and flat, with its line of railroad and little half-Spanish looking towns facing the tracks. From Salinas there is a pretty twenty-mile stretch to the ocean and Monterey, the northernmost point of this trip.

FROM MONTEREY SOUTH AGAIN

Returning south from Monterey along the coast to Point Sur, are good roads, and the most inspiring bit of sea line in the state. Beyond Point Sur is primeval wilderness. The noted seventeen-mile drive starts at Pacific Grove and leads through rocks and beaches and solemn pines and strange, contorted, white ghosts of trees on the edge of wind-swept dunes. Then comes Carmel with its bungalows on the sand under the pines, its beach gay with parasols and bathing costumes, its leisurely life of riding, driving, tennis, and lying in the blinding white sand on the flower-capped dunes; and its mellow mission with imposing façade and winding outside stairway. And perhaps a performance will be going on in the Forest Theatre where local talent, assisted at times by entire companies of United States troops with all their animals and equipment, gives remarkable entertainments by torch light in a hillside forest of towering pines.

Beyond the lagoon with its patient fringe of trout fishers lies Point Lobos, a place of brilliant color with rocks and trees and bays and blue-green high-flung waves and glittering spray. A part of the country that comparatively few people have even heard of follows; the road rolls through wooded country, it creeps around the headlands, slides down little cañons, takes sharp turns on itself, and runs up to scale some rock ahead. Gradually the trees become scarcer and finally stop altogether; the hills are higher, bleaker, and more forbidding; occasional brooks wander down from hidden valleys, and ranches are tucked in beside the brooks. The fog drifts in in long gray wisps that streak the landscape; it closes down completely until the only token of the sea is a dull roar and a sudden glimpse of swirling water, down, down, directly below; the mist lifts and drifts and discloses the rocks, the fields, the sand, all covered with wild flowers, orange and yellow and flame color, mauve and blue. In the midst of this, one may fish for trout for several miles of the Garapatos through wooded hills, climbing toward that remoter vaster region where the deer live.

A little further on is the Palo Colorado cañon, a narrow cleft filled with wonderful, towering redwoods. Then begins the real route to the Little Sur,—a good road but narrow, and at times steep, through red-woods, brooks, moss, and hills, more and more of them, with unexpected passes, and ravines to go over or through to the beautiful Little Sur. Deer inhabit this locality, but the chance of getting one is better at the Big Sur, ten miles further, a wild remote spot, the end of civilization, and the end of this motor trip. ETHEL ROSE



Near Oceanside, less than fifty miles north of San Diego, are the San Luis Rey and the Pala Missions. To the Pala Mission belongs the distinction of owning the only detached bell-tower in California. At the foot of the cross, almost hidden from this viewpoint, grows a huge cactus plant which might almost be contemporaneous with the bell-tower itself

The gardens of the mission at Santa Barbara, the northernmost of the old Spanish missions in southern California, are unusually beautiful. Protected by the trees from the inclemencies of the weather, the figure of the crucified Christ is suspended aloft on a great wooden cross at the end of the path. Two monks, interrupted in their devotions, stand near

Mr. Davidson turns, occasionally, from the facts of portrait busts and lets his imagination find unfettered expression in his work. This is his conception of Joan of Arc, the sainted maid who has been for nearly five hundred years the inspiration of artists innumerable

Bronze was selected as the medium best to express the wistfulness of "Yoshinosen," an engagingly timid little Japanese girl

The calm of Mme. Protina Debi has been portrayed by Mr. Davidson in this portrait of her. She is the daughter-in-law of Rabindranath Tagore, the Indian poet and mystic. A few of the portraits of notable women Mr. Davidson has modeled appear here

THE WORK OF JO DAVIDSON, WHO HAS RETURNED TO NEW YORK, BRINGING WITH HIM HIS EUROPEAN LAURELS

WHILE THE FRENCH SOLDIERS CONVALESCE IN HIS VILLA AT CÉRET, THIS SCULPTOR COMES HERE TO HOLD AN EXHIBITION

This bronze portrait of Doris Keane stands, at present, in the foyer of the Lyric Theatre in London, where she is appearing in "Romance," with huge success

The Countess Venturini, whose portrait this is, is better known to the world as Mme. Yorska. Last year she appeared in New York at the Théâtre Françaist. At the present time she is playing on the road in America in "Through the Ages," a symbolic drama depicting the struggle of the soul against the body

The bronze head of Mrs. Paul Reinhardt, of New York, is one of a host of examples of Jo Davidson's power of investing his portraits with life

AT THE CLOSE *of the* NEW YORK ART SEASON

Though a Late Spring Has Meant, as Usual, a Long Art Season, the Final Coming of Summer Puts an End to Both

THE art season which has just reached its belated close has been notably unlike the art seasons of other years, yet it has, on the whole, probably been a more prosperous season than either of the two preceding ones.

Foreign works, of course, were few in the regular exhibitions, but their place was in some measure supplied by various traveling exhibitions of foreign work made up from the exhibitions at the Panama-Pacific Exposition, and by the exhibition of paintings loaned by the Luxembourg Museum. Perhaps the most regrettable feature of the season was the marked depreciation in the average quality of the work of American artists, which resulted from the absence of European inspiration.

LAST WORDS OF THE SEASON

The third year of its existence found the Allied Artists of America still a vigorous association, if not yet a superlatively excellent one. Its four hundred exhibits presented a creditable showing in the galleries of the Fine Arts Building until the end of May; but the search among them for distinctive works was but ill rewarded. It is matter of interest to see what will develop from this association, which differs from other organizations in the fact that juries of selection are unknown to it; each artist makes his own selection from his works and places those selected as he will in the space which he has drawn by lot. The superiority of this system over the jury system is, unfortunately, still very debatable.

At the Knoedler Galleries during the last weeks of the season, Jonas Lie showed seventeen paintings in his usual brilliant and vigorous manner. Among these was "The Autumn Fleet," which had already been seen both at the Winter Academy in New York and at the Pennsylvania Academy in Philadelphia, but which is a canvas worthy of much seeing. The novelty of the exhibition was a group of three flower compositions, one of which, "The Rhapsodie," was a notable achievement in flower painting. A glowing and beautiful red was the leading note in this color composition, and with it was combined the green gold of the brass bowls, orange of flowers, and much blue in a finely handled background, the formal lines of which gave just the required contrast to the carelessly trailing sprays of the loosely arranged bouquet.

With the closing of the regular art season, nearly every gallery places on view a summer exhibition, made up, as a rule, of works owned by the gallery. Many paintings of fine quality are shown in these exhibitions, which are well worth at least one visit and are open throughout the larger part of the summer. The very absence of special exhibitions makes summer an excellent time to renew acquaintance with the permanent exhibitions of the New York museums.

Photograph by Johnston-Hewitt Studio

A colossal fountain figure, by Mrs. Benjamin S. Guinness, is to stand silhouetted against sky

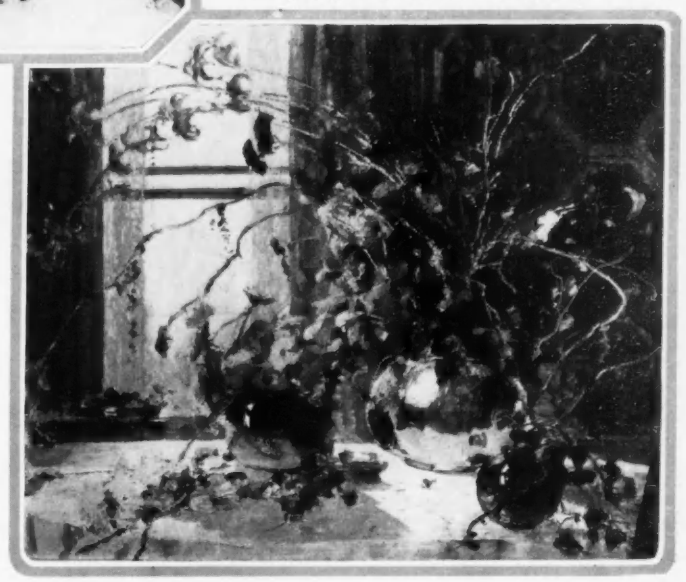
Photograph by John Wallace Gillies

In the long panel which seems her favorite canvas, Mrs. Harry Duryea paints a vivacious portrait of Miss Janet Beecher. The fur recalls the fact that Mrs. Duryea's first love in art was the painting of animals

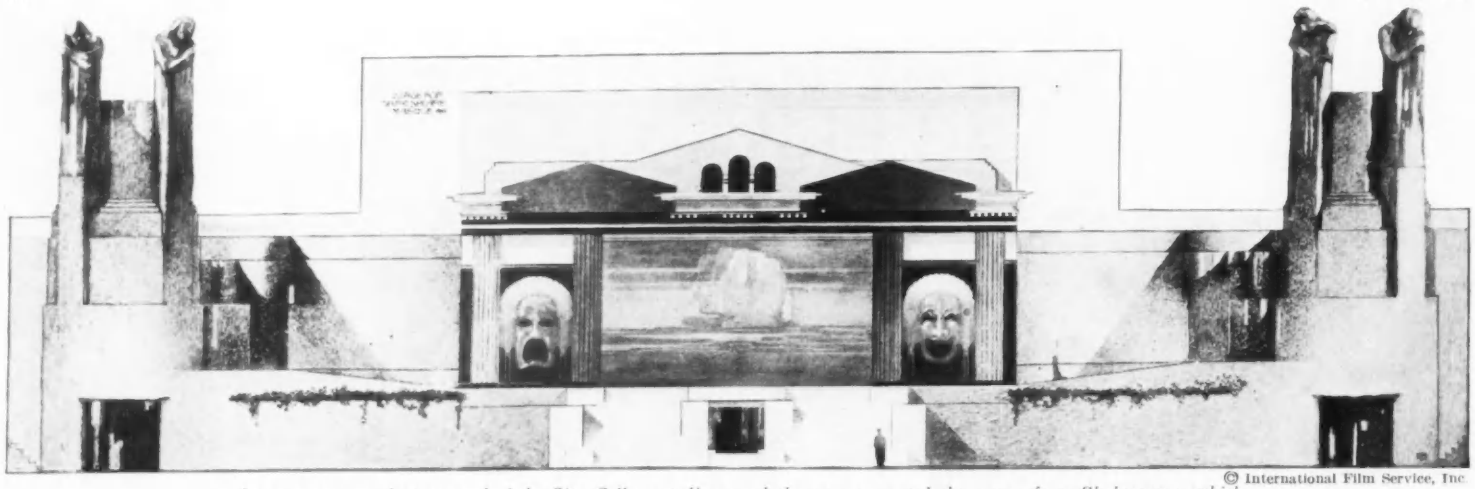
Jonas Lie (below) in the rôle of flower painter comes as a surprise to those who know him as the artist-in-chief of modern industries. "The Rhapsodie" is an ecstasy of glowing color which fully justifies the title

Three photographs by Peter A. Juley

The Allied Artists of America, with works of art four hundred strong, have just held their third annual exhibition in the Fine Arts Building. "Clarinda" (above) was by Christina Morton



Though the Allied Artists have yet far to go before they outdistance even the much criticized Academy, they presented a creditable array of work, which included Orlando Rouland's "Guided by the Stars" (left)



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A stage was erected at one end of the City College stadium, and there were enacted the scenes from Shakespeare, which were the essential, though painfully inaudible, parts of Percy MacKaye's masque. Joseph Urban planned the stage (above is one of his sketches)—and the curtain parted to reveal a different setting for each scene, designed by Robert Jones

SEEN *on the* STAGE

Because of His Mighty Seriousness, a Poet Makes His Masque an Epoch in Civic History

By CLAYTON HAMILTON

THE tercentenary celebration of the death of Shakespeare was brought to a climax in New York by the production of Mr. Percy MacKaye's "community masque of the art of the theatre," entitled, "Caliban by the Yellow Sands." In sheer magnitude, this masque was the biggest theatrical entertainment of any kind which had ever been produced in New York City. It was staged out of doors, in the stadium of the City College, first on the evening of May 24, and through the rest of that week and the week following. For this occasion the semi-elliptical stadium had been amplified to an amphitheatre by the erection of a temporary stand on the east side to complete the curve of the ellipse. Thus enlarged, the auditorium was capable of seating nearly twenty thousand people; and, since nearly all the seats were taken every night, it is apparent that nearly two hundred thousand people saw the masque. The mere assemblage of so vast an audience to attend an entertainment of a type that can not possibly be described as popular was in itself a notable achievement. It seemed to set the drama, for the moment, into creditable competition with so popular a public spectacle as a world's series baseball game; and, though this is a comparison that may not appeal to Mr. MacKaye, it is one at least which would have been approved by Sophocles.

THE GIGANTIC CAST

But more impressive still in magnitude was the number of people concerned in the production. There were more than fifteen hundred actual performers; the producing staff was correspondingly extensive; and several hundred other people had devoted many hours of their time to the work of the numerous committees. Altogether the production represented the result of the correlated labors of more than two thousand people continued through a period of many months. All classes of society were represented in this little army of those who labored faithfully to achieve a common purpose. The gigantic cast of actors was headed by such noted players as John Drew, Robert Mantell, Emanuel and Hedwig Reicher, F. F. Mackay, Thomas A. Wise, Gladys Hanson, Margaret Wycherly, Fred Eric, Mary Lawton, Eric Blind, Howard Kyle, Lionel Braham, Gareth Hughes, and Edith Wynne Matthison,—all of whom contributed their services without remuneration: and the efforts of these and many other players almost equally well-known were supplemented by those of hundreds and hundreds of amateurs and working people who had never in the past appeared before an audience. Under these conditions, there was scarcely a spectator who did not personally know at least one of the performers; and the customary sharp distinction between the people in the play and the people in the audience—as if they belonged to two halves of the world which could never know each other—was, in consequence, obliterated.

The audience gave heartfelt thanks for Edith Wynne Matthison's perfect enunciation when she played Miranda in "Caliban by the Yellow Sands." There were fifty characters in the masque itself, and fifteen hundred people, brilliantly costumed, took part in the pageants and dances in the interludes

THE MIGHTY EARNESTNESS OF MR. MACKAYE

The production, therefore, deserves to be recorded as a civic event of almost unexampled magnitude, achieved by the concerted effort of all classes of a great community. That such a thing could possibly be done in New York City would have seemed indeed incredible a dozen years ago; and, even at the present time, it may be doubted if so popular a manager as Mr. George M. Cohan —let us say—would have dared to undertake the risk of failure in a project so enormous. Mr. MacKaye has succeeded in achieving the apparently impossible by virtue of an earnestness of purpose that is little less than terrible. He believes in himself and in his art; and he is not deterred by any humorous self-questioning from an absolute belief in his "mission" and his "message." Furthermore, because he is so almost tragically serious, he is endowed with the great gift of making other people take him seriously. A score of men now living in America write better plays than his, a dozen men and women write better poems: but none of these others, who excel him in their cleverness of talent, could make two thousand people rally round them and work for them without remuneration for many weeks on end. Any of the others would laugh at the wrong moment or would make amusing remarks to the interviewers from the Sunday papers: any of the others would get tired now and then and say something disenchanting to the adoring

multitudes. Mr. MacKaye is generally regarded as a greater dramatist than Mr. Cohan, who can write plays all around him with both hands tied behind his back; and the reason is that Mr. Cohan lacks Mr. MacKaye's supreme endowment of solemnity. All this is said not slurringly, but is written by one who personally knows and personally values both the men whose minds are being analyzed. Either of these authors might become an epoch-making dramatist if he could absorb the genius of the other and coordinate it with his own.

The project of a civic masque conceived and written and produced by Mr. Cohan is one that makes a quick appeal to the imagination of the present commentator. Mr. MacKaye, according to the solemn preface to his published text of "Caliban," has earnestly endeavored to solve the great problem of "the redemption of leisure" by affording a means of expression to "the half-desire of the people not merely to remain receptive to a popular art created by specialists, but to take part themselves in creating it; the desire, that is, of democracy consistently to seek expression through a drama of and by the people, not merely for the people." That great problem of "the redemption of leisure" is not, after all, so very great a problem on sunny afternoons in spring when the Polo Grounds are open and that Old Master of whom Mr. MacKaey may never have heard tell in the lectures of the late Charles Eliot Norton is practising his soul-enchanting art; and this is a thing that Mr. Cohan, who may never have heard of the late Professor Norton, knows too well to waste a thought about. And when it comes to a democratic drama—a drama of the people, by the people, for the people—is "Caliban," for all its magnitude, more likely to fill the bill than a thing like "Seven Keys to Baldpate"? Mr. Cohan knows the public, and never talks about democracy. Mr. MacKaye talks solemnly about democracy, but does not know the public.

AND YET THE PUBLIC WAS THERE

This fact is proved by the text of "Caliban." The production, because of its enormous magnitude, will go down as an event in civic history; and for this achievement Mr. MacKaye is entitled to the highest credit. To make two hundred thousand people come to see a show of any sort in the short space of a week and a half is an accomplishment to stagger the belief of a man so undeniably imaginative as the late P. T. Barnum; and this accomplishment seems even more remarkable when we note that, though Barnum gathered his great audience by practising the principle of giving the public what the public wants, Mr. MacKaye has succeeded in assembling his still greater audience by solemnly adhering to the principle of giving the public what the public does not want.

For "Caliban" is most emphatically not a "drama of the people, by the people, for the people." It was presented, as it happens, by the people; but it was not written of the people, nor projected for the people. The people love humor, for example—a fact that Mr. Cohan knows, and that Barnum showed a lively sense of when he interjected clowns to tumble about absurdly in the very midst of the most thrilling moments of his circus; but in Mr. MacKaye's masque there is not a single moment which awakens even an indulgent smile from any of the thousands of spectators. There is no suspense, no surprise, no excitement, no sensuousness, no humor, no grotesqueness, in the entire composition; and, if only Mr. MacKaye would emulate Mr. Cohan in going to the Polo Grounds more frequently, or would follow the beckoning to Coney Island of another able impresario, Mr. Fred Thompson, the originator of Luna Park and of the Hippodrome, he would learn that all these elements are indispensable to the evocation of an eager and spontaneous response from the collective mind of an enormous crowd.

To the great majority of those who saw the civic masque, the text was unintelligible. At the north end of the vast arena, an outer and an inner stage had been erected; and, on these stages, many spoken scenes were acted. These scenes could be appreciated only by the small minority of spectators who had read the text; and, even to this initiated few, the effect was marred by a necessary bellowing, or megaphoning, of the lines. The simple fact of the matter is that a performance of this magnitude should be planned entirely in pantomime, and should rely entirely on a primary appeal to the eye without any reinforcement from a secondary appeal to the ear. But this is a point that Mr. MacKaye most solemnly disputes. To him, according to his printed preface, his written text is sacred; and, if only his written lines be seriously spoken, he does not care particularly whether they are heard or not.

It is evident that Mr. MacKaye quite solemnly expected that all the hundred thousand people who came to see his masque would prepare themselves for the experience by reading the published text in advance of the production. In this assumption he was aided by his monumental earnestness and by his utter inability to imagine the mental habits of the average man who seeks amusement to "redeem his leisure."

THE SYMBOLISM OF THE CHARACTERS

Since the text of "Caliban" was necessarily unintelligible in the stadium, it can be reviewed only from a study of the published text.

The chief characters in the masque are Caliban and Prospero and Ariel and Miranda. These characters, who appeared as living people in Shakespeare's airy and easy and unselfconscious fairy-tale of "The Tempest," have been reduced to allegorical abstractions for the purpose of conveying the more solemn message of this civic masque.

(*Continued on page 92*)

© Ellis and Walery

Regard Sir Frank Benson's costume with awe, for it was in these robes that he was knighted by King George in the Royal Anteroom of the Drury Lane Theatre, at the tercentenary commemoration at which Sir Benson played "Julius Caesar"

Photographs © E. O. Hoppé

England, despite the difficulties of war, has been no less alive than America to this tercentenary year. After the performance of "Julius Caesar" at Drury Lane Theatre, a pageant of characters passed in pantomimic review, among them Lilah McCarthy as Viola

Henry Ainley interpreted Malvolio with proper chin-lifting hauteur in Miss McCarthy's arrangement of "Twelfth Night"; it was an illuminating bit of pantomime for the pageant of characters taken from eight plays for the commemoration performance

A few years ago, Frederick Sterner set himself to remodeling and adding to "Castle Philipse," then almost in ruins, and he accomplished his task so skilfully that the gray cement house, relieved by white painted wood, dull green shutters, and red chimneys, retains within its frame of centuries-old trees all its atmosphere of old-time dignity

ELSIE JANIS HAS ADDED TO HER REPERTORY THE RÔLE OF CHATELAINE OF "CASTLE PHILIPSE," A LANDMARK OF TARRYTOWN

(Below) The colonial doorway, remodeled by Mr. Sterner, is flanked by bushes in amusing black and white enameled pots. Near the house runs a creek which Frederick Philipse, first Lord of the Manor of Philipseburgh, dammed in the seventeenth century to furnish power for his mill. And in those days the staunch Dutch ships sailed up to Philipse's very door to be loaded with flour for Holland

Photographs by White

Miss Janis divides her time, off the stage, between her garden and her charming colonial boudoir. Since her return from London, where "The Lady of the Slipper" was as superlatively popular as it was in America, she has appeared in "Miss Information" and vaudeville. She will replace Gaby Deslys in "Stop! Look! Listen!"

The manor house proudly bears this tablet (right) placed in 1906 by the Colonial Dames of the State of New York, so that all the world may know its history and regard it with the reverence due to the more than two centuries of its age

ARE YOU IN THE NŌ?

The Symbolic Drama of Japan, Ages Old, Mystic, Aristocratic, Has Made Fashionable London Its Own

THOUGH the masque of "Caliban" has recently represented war as producing the temporary extinction of the drama, London is proving the fallacy of the assertion by its enthusiastic adoption of the Japanese Nō, as interpreted by William Butler Yeats. It seems strangely fitting that this drama, which arose so many centuries ago, during the storm and stress of the warring Japanese "Dark Ages," should find its first presentation in London in the times similarly disrupted by war. The Nō is old in Japan,—old by nearly seven hundred years; for Nō is the name given in Japan to the very earliest type of drama, which has given rise to many later forms of Japanese dramatic art, yet has maintained its own place as the symbolic and highly idealistic drama,—the classic drama of Japan. Four hundred people, including Queen Alexandra attended by princesses, duchesses, and other *personnages décoratifs*, crowded Lady Islington's drawing-room recently to witness the introduction to London of the Japanese Nō, in the performance of Yeats's "The Hawk's Well, or the Water of Immortality."

THE NŌ DRAMATIC TRADITION

To be strictly in the Nō tradition, there should not have been a crowd. In Japan, the audience usually numbers about fifteen, never more than twenty. Many centuries ago, the Nō began life as a stately dance with dramatic features, usually of legendary or religious character. It was, from the beginning, the drama of the aristocracy, and though a popular theatre later developed in Japan, the Daimios were forbidden, until late in the nineteenth century, to attend the common theatre. Nō plays were, and still are, performed in the garden of a private house, always in the garden and for the appreciation of the elect, of nobles with minds trained to catch the subtle allusions on which the drama is based. But the circumstances attending the first performance of a Nō play outside of Japan, made it difficult to restrict the audience to classic limits. Fashionable curiosity is an irresistible force (particularly when slyly pleading that its guineas are for a public good). The rumors of the new drama to be performed in masques which were designed, as were the costumes, by Edmund Dulac, the appearance of Itow, the Japanese dancer, in a strange rôle, and the inevitable attraction of a new "Yeats," combined to occidentalize the first Nō matinée to a numerical extent that defied all Japanese tradition. But now that society knows what the Nō is, or happily thinks it knows, we are promised the Nō in its true setting,—out of doors, in the silent freshness of gardens, and produced before a small group of souls intellectually receptive to drama as subtle as incense.

The stage erected for the drawing-room performance of "The Hawk's Well" was the true Nō stage, visible from three sides. In Japan, the Nō is played with a stationary background, on which is painted a pine tree, symbol of the unchanging. The stage is reached by a bridge divided into three sections by three small pine trees growing in pots. Mr. Yeats's Nō, however, was played without scenery and, doubtless for purposes of clearness, symbols of the footlights and drop-curtain of the western theatre were introduced. When the play was about to begin, a member of the Chorus came forward gravely and lighted the two Japanese standard lanterns at either side of the stage front. The Chorus, a chorus of three, then unrolled a long length of black cloth. Behind this the principal actors came on the stage and took their places. When the play ended, the lanterns were extinguished and the cloth was again unrolled to conceal the players' exit.

Photograph by Alvin Langdon Coburn

In the Nō play by William Butler Yeats, "The Hawk's Well, or the Water of Immortality," Michio Itow, the young Japanese dancer who has this season created a furor in London, played the subtle rôle of the mysterious bird, half hawk, half beautiful woman, that guards the Well of the Water of Immortality. The masque is by Dulac

THE SYMBOLIC PLOT

Structurally, the Yeats play is true to the Nō tradition. In the young man (played by Henry Ainley) appears the character so often found in the Nō,—a wanderer, who is always on some strange imaginative quest. The eery element is furnished by the mysterious bird (Michio Itow), half hawk, half beautiful woman, who sits by the well. The third actor (played by Allan Wade) is an old man, who fifty years before has journeyed to the Hawk's Well on the same quest that brings the youth there and who still clings to the delusive hope of success. The Chorus completes the cast. The Nō Chorus, like that of the Greek drama, sometimes speaks what the chief characters are thinking, sometimes describes or interprets the meaning of their movements.

The plot of the "Hawk's Well" concerns the desire of the young traveler to drink the water of immortality which, at rare intervals, bubbles up over the stones of the well guarded by the Hawk, by the mysterious call of which he has been led to the spot. Impetuous, pedantic, the youth announces his intention of quaffing the elixir and making off. But the old man disputes the privilege. He has been waiting half a century for the magic water. Luck has been against him. Each time he has been overcome by sleep just when the water bubbled; only a few wet hazel leaves on the stones have remained to tell him that he had again missed his hour. He is old now. The other is young. There is not enough water for two. Will not youth give way? But even as they argue, the mysterious phenomenon that presages the coming of the water takes place. The great bird, until now motionless beside the well, begins to tremble, imperceptibly at first. The tremor culminates in a hypnotic dance of strange grace. The youth, fascinated, forgets the immortal spring in his pursuit of the seductive bird. The old man again sinks into slumber. The water rises and subsides. When, released from the hawk's spell, the two rush to the well's brink, only a few wet hazel leaves remain to mock them.

Subtle, profoundly psychological, most recondite is the Nō. Yeats has done a memorable thing in bringing it from Yeddo to Mayfair. Whether the Mayfair ones caught quite all the nuance of the "Hawk's Well" has nothing to do with the thrill and the wonder of it. Corneille doubts, you remember, whether any one ever understands a poetical drama the first time he hears it. To be cursory about a Nō play is impossible. The drama is played in masques; emotion is expressed by gestures and by the inflection of the actor's voice, or it is indicated by the chorus. It is played without descriptive scenery; its root is allusive; its psychology, ghostly; and its action is concerned with the spiritual, not the material situations of life. But the studied simplicity and imaginative richness, above all the exquisite poetry of the Nō, must bring the spectactor into that mood of intimate attention which the drama demands. "As if one were listening to music," is the Japanese attitude toward the classic Nō.

THE JAPANESE MASQUE

The masques made by Dulac for the characters of the Youth and the Old Man recall a remark of the great modern producer of the Nō plays in Japan, Umewaka Minoru; (Minoru was acting in the Shogun's Garden in 1852, when the play was interrupted by news of the arrival of Perry, the American commodore who first opened Japanese ports to foreign commerce. This great actor said of the Nō masques: "The longer you look at a good masque, the more charged with life it becomes. A common actor can not use a really good masque. He can not make himself one with it. A great actor makes it live." In the Japanese costumes Dulac expressed with art the general Nō tradition.

The rôle of the Hawk-girl, the enchantress, as acted by Michio Itow, the Japanese dancer, was a haunting piece of art. Ever since this talented youth first appeared in London (his début was made among the Augustus Johns in Lady Ottoline Morrell's drawing-room), his dancing has solaced society for the absent Nijinsky and the fondly remembered stars of the *Ballet Russe*. Solace without similarity, however, for he is Itow.

"It is only an experiment," said Mr. Yeats, deprecatingly, apropos of his Nō play. But other Nō plays are in prospect. Meantime the author of "The Hawk's Well," who reluctantly consented to the transfer of its performance from a drawing-room holding fifty to a drawing-room holding four hundred, refuses for the moment to repeat the play even for most sweet charity; but in due time New York must see it.

To those coming under the charm, or wishing to come under the charm of these newly-presented old plays of the east, rich and informative material is being made accessible by Mr. Ezra Pound. Mr. Pound, scholar, poet, and close confrère of Mr. Yeats in the Nō movement, is bringing out at the Cuala Press (Ireland) "Certain Noble Plays of Japan," from the manuscripts of the late Ernest Fenollosa. This work of accomplished scholarship (to which we acknowledge indebtedness) may be relied upon to complete one's surrender to the flower-like beauty and imaginative appeal of the Nō drama.

OUR FIRST—AND ONLY—MUNICIPAL THEATRE

In Northampton, Massachusetts, the Municipal Theatre Plays to the Triple Interest of Old New England, College, and Factory

By CLAYTON HAMILTON

THE only municipal theatre in the United States is situated in Northampton, Massachusetts. It has recently completed its fourth and most successful season; and it is now firmly established, with a comfortable balance on the right side of the ledger. The work that is being done by the Northampton Players is not only interesting in itself; it is interesting also as an indication of what might be done, and ought to be done, in many other cities of this country.

For many years Northampton, although a college town, had been merely a "one-night stand," visited at fitful intervals by second-rate road companies. A commodious and well-appointed theatre, the Academy of Music, had been erected by the late Edward H. R. Lyman; but though this building occupied a prominent place on the map of Northampton, it stood only as a little dot on that big map of theatrical America which had been made up by the magnates who controlled the theatre trust.

THE BEGINNINGS OF THE THEATRE

When Mr. Lyman died, he bequeathed the building to his fellow-citizens; and the municipality of Northampton found itself with an empty theatre on its hands. The property was entrusted to a Board of Trustees, with the stipulation that two members of this board must always be the Mayor of Northampton and the President of Smith College. Four years ago, the Trustees decided to install a resident stock company; and Miss Jessie Bonstelle and Mr. Bertram Harrison, both of whom were well known as managers and stage-directors, were appointed to take charge of this municipal establishment.

The project was to produce a play a week throughout a season of thirty weeks, at prices ranging from seventy-five cents to twenty-five cents; but, since the population of Northampton is only a little over twenty thousand, it was by no means certain that this project could be carried out without financial loss. A fund of six thousand dollars was, therefore, subscribed by certain citizens to insure the company against disaster in its initial season. During the first and second years, it was necessary to draw against this fund; but the company has now become completely self-supporting. A large committee of citizens appointed by the Northampton Board of Trade has been very successful in organizing the sale of subscription seats for the entire season; and this system, which is similar to that which is in force at the Metropolitan Opera House, affords the company its needed working capital.

THE PLAY COMMITTEE

The problem of selecting the plays to be produced was complicated by the nature of the population. On the one hand, Northampton is the seat of Smith College and the residence of many of the most cultured of New England families; and, on the other hand, it is a factory town and the home of thousands of uncultivated laborers. In the municipal theatre, it was obviously necessary to please both the college girls and the factory girls; and the plays selected must neither aim too high nor aim too low. A Play Committee, in which all classes of citizens were represented, was appointed to cooperate with the directors in picking out the plays to be produced; and this committee has done its work with commendable sanity. Most of the plays selected for production in the season of thirty weeks are chosen from the leading New York successes of recent years; but preference is given to pieces whose success was based upon artistic merit. This year, for instance, the Northampton Players have appeared in such plays as "The Great Divide," "The Servant in the House," "You Never Can Tell," "The Importance of Being Earnest," and "Seven Keys to Baldpate."

The leading members of the Northampton Players are experienced actors, but the minor parts are taken by promising apprentices, who are paid only ten or fifteen dollars a week, but receive their real reward in the experience that is afforded to them.

Early Monday morning, the Seekers of the Best Seats, a breakfast-less but enthusiastic line of residents, students, and visitors, await the opening of the ticket office of the Academy of Music. One quarter of the population attended "Seven Keys to Baldpate"

The step-sister of the municipal theatre is the little theatre of Mr. George Bliss McCallum, at which "our players" produce, once during each month, a bill of three or four brief plays of the more literary denomination. "The Marriage Proposal" by Tcheckoff

"The Life of a Marionette," suggested by some verses of Stephen Leacock's, was "devised by" Thomas Swem, who invented the pantomime and taught the action to the actors. Swem is also stage-manager, costume designer, and designer and painter of the scenery

THE LITTLE THEATRE

A special development of the work of the Northampton Players has been made under the patronage of a public-spirited citizen, Mr. George Bliss McCallum. Mr. McCallum is the owner of a monumental residence, which includes a little theatre that seats about two hundred people; and, every third or fourth week throughout the season, a bill of three or four brief plays of the more literary sort is presented in this theatre by members of the municipal company. The expenses for scenery and costumes are paid by Mr. McCallum, and there is no charge for admission to these productions. Invitations are extended in rotation to all citizens who have subscribed for the regular season at the Academy of Music.

These special performances are directed by the stage-manager of the Northampton Players, Mr. Thomas Swem. Mr. Swem designs and paints the scenery himself. He is an admirable artist and has mastered the essential principles of what is commonly called "the new stagecraft." The beauty of his work has drawn many visitors to these performances from Boston and New York; and these visitors have gone away from his productions with a vivid sense of something that is lacking in their larger cities.

Among the plays which have recently been acted by the Northampton Players in Mr. McCallum's little theatre are "The Intruder," by Maeterlinck, "The Stranger," by Strindberg, "The Marriage Proposal," by Tcheckoff, "Der Tag," by Barrie, "The Pot of Broth," by Yeats, "The Glittering Gate," by Lord Dunsany, and "The School for Mothers-in-Law," by Brieux. The present writer, as an actual spectator, can testify that the acting was above the average and that the *mise en scene* was more than usually meritorious.

It is an axiom that whatever has been done can be done. Is it logical that this tiny and unpretentious town should longer be allowed to excel such civic centres as New York and Chicago, Philadelphia and Boston, in insisting on the public importance of the theatre as a civic institution?

WHAT THEY READ

The Hammock School of Fiction Used To Be Our Midsummer Reading; Now Serious Books Are the Grave and Learned Companions of Vacations

MIDSUMMER reading used to be mostly a matter of fiction. Now there is, perhaps, as much "solid reading" done between July and October as there was done let us say, in the year of Our Lord 1883,—probably because more of the plain people take vacations now than enjoyed that privilege then.

Of serious or semi-serious books this current season provides a tempting array. There is Professor Usher's entertaining and characteristically exaggerated volume, "The Challenge of the Future." Those who have known the rare poetry of "A. E." will enjoy the highly distinguished prose of his "Imaginations and Reveries." Of the notable American biographies, that of Julia Ward Howe and of the late Charles Francis Adams have an interest and a significance above most fiction. Professor Thayer's "Life and Letters of John Hay" may very well have been saved by busy men and women for vacation reading. Dr. E. L. Trudeau's autobiography will especially interest those who summer in the Adirondacks. And Sir Sidney Lee's revised "Life of Shakespeare," aside from its essential merit, is, of course, peculiarly appropriate to this year.

Among recent books of travel one of the most charming is "We Discover New England," by the Hales; and one of the most notable is John Muir's "Travels in Alaska." Akin to these books of travel are "The Way of Martha and the Way of Mary," Stephen Graham's attempt to interpret Russia, and "A City of The Dawn," the Reverend Robert Keable's delightful account of an East African island. The Infanta Eulalia's "Reminiscences of Court Life from Within" and Poultney Bigelow's "Prussian Memories," though hardly companion volumes, have some things in common, more especially an extreme frankness. "The Collected Poems of Rupert Brooke" and his "Letters from America" with its precious prefatory essay by Henry James, possibly his last considerable piece of prose, are both well worth while.

As to fiction, out of this number only a very few out of the hundreds that have appeared since Christmas are worth vacation time. "The Accolade," by Miss Sidgwick, is one of the most notable of the recent stories. "The Belfry," by May Sinclair, shows her in a somewhat new rôle, and Mary Johnston's "Fortunes of Garin" takes her also to unfamiliar ground. Eden Phillpotts has shown his old quality in "Old Delabole," and Gilbert Parker's "The Mill Master" is stronger than most of his recent fiction. In some respects finer than any of these is Richard Pryce's "David Penstephen." Marie Cher's "Immortal Gymnasts" is distinguished for an exquisite and fanciful sweetness. Those who insist upon naught but romance will read Jeffery Farnol's "Beltane the Smith." Rupert Hughes's "Clipped Wings," George Agnew Chamberlain's "John Bogardus," Henry Kitchell Webster's "The Real Adventure," and "The Bridge of Desire," by Warwick Deeping, are novels of widely different styles, of which the best is Mr. Webster's and the least distinguished that of Mr. Hughes's, though the latter is likely to be as popular as any of the four. Two charmingly simple and pleasing stories by less known authors are "Handle with Care," by Margaret Turnbull, and "The Oliphant Orphans," by Inez Haynes Gilmore. Mr. Tarkington's "Seventeen" is likely to be one of the most welcome and delightful companions of the vacation, long or short; and lo, how should there be vacations—or even summer itself—without the seasonal story from the prolific typewriter of Mr. Chambers?

IMAGINATIONS AND REVERIES, by A. E., affords at last a collection of George Russell's prose, something long desired by those who know the exquisite poetry of the Irish mystic. These articles, selected by Mr. Russell himself from his prose of the past twenty-five years, include a great variety of material. There are critical essays on books, a highly intelligent lecture on the art of G. F. Watts, exactly the right sympathetic estimate of James Stephens's poetry with a line of illuminating recognition directed at his little story of the Dublin charwoman's daughter, Deirdre. These collections give us, also, "A Legend in Three Acts," a most admirable and practical discussion of "Ideals of Rural Society," several mystical meditations, Irish, Greek, Oriental, three rather long presentations of the author's mystic philosophy, and much besides. The whole is a feast of singular delight for those who are of one mind with the author, and a marvelous revelation of beauty even to those who can not fully accept the philosophy of mysticism. Mr. Russell has that rare gift of prose style which Hazlett perversely denied to the poets, though the evidence of it stands written in the works of all the English masters of verse from Shakespeare onward. He has also a singularly, and inexhaustibly, charitable spirit. The nearest approach he makes to laying this spirit aside for a moment is to be found in his indignant letter to Kipling, a masterpiece of powerful and harmonious prose, a gem of high reproof. The publishers have fitly given Mr. Russell's work a dignified setting, such as can be conferred by tasteful type, thick deckel-edged paper, and wide margins. (New York: The Macmillan Company, $1.75 net.)

Courtesy of Charles Scribner's Sons

"Beautiful Gardens in America" is distinguished by excellence of text and a wealth of half-tones and color prints, the latter the equal of any ever published. This is Mr. Ledyard Blair's estate in New Jersey

VACATION FICTION

SEVENTEEN, by BOOTH TARKINGTON, characterized in a subtitle as "A Tale of Youth and Summertime, and the Baxter Family, Especially William," is a charming little comedy of American life in a small city of the middle west. Any man who has been young, which means any man, whatever his age, who retains the essential sympathies of youth, will recognize the truth of much in "Seventeen." The visiting beauty will have all local youths at her feet in a thousand, nay, in ten thousand, American towns this summer, and at least a hundred thousand William Baxters will do and say and feel many of the things that Mr. Tarkington shows his young hero as doing and saying and feeling. Young William is altogether delightful; he is mostly high comedy, while his colored friend Genesis, is mostly low comedy; and William's mother is quite what an American boy's mother should be. Perhaps the little sister is less convincingly portrayed, though she has her moments of perfection; while the visiting beauty must be regarded as pretty nearly farce comedy. She might still have enthralled William and remained more nearly a normal girl. The incidents of William's often discomforting adventures are uncommonly entertaining. Indeed, Mr. Tarkington has barely fallen short of a very notable creation. Much of the narrative and commentary are done with highly entertaining humor, but Mr. Tarkington's epigrams do not always hit the bull's-eye. In fact, the tool that he most needs in his literary workshop is the file. (New York: Harper & Brothers; $1.35 net.)

THE ACCOLADE, by ETHEL SIDGWICK, surpasses all that this brilliant woman has thus far given us. It is satisfactory to find that she has shaken off the sudden obsession of Henry James's later style and resumed her own limpid and distinguished English. The canvas this time is large, but the novel is not epic in scope, and its main interest centers upon three or four characters, mainly upon three—the young husband, John Ingestre and his somewhat younger wife, and the still younger woman whom John loves. John is a characteristic woman novelist's hero, the royal type of man which the serious men who write fiction hesitate to attempt. It is thus that Miss Sidgwick links herself with Charlotte Brontë and most of the women novelists that lie between them. Miss Sidgwick is plainly in love with her hero, even though she allows him some weaknesses, and shows him to us as an untamed egotist. The wife, far less sympathetically and fully drawn, must compete for the reader's interest with several other women all of them in their way more charming, one of them that rarest thing in fiction, a beautifully indicated girl of fourteen. There is an excellent old lady, there is an admirable actress just glimpsed, there is a lame girl with the making of an actress, and there is the lovely ingénue of nineteen whose life the irresistible John nearly wrecks. The elder Ingestres and their household are amazingly done, and there are at least a score of scenes that could be taken bodily out of the book and published to the delight of intelligent readers as dramatic short stories. Few things in the book are better than the difference in breeding so deftly indicated, between the Ingestres and the theatre manager. As for dialogue, this book shows an immense advance over any other that Miss Sidgwick has written. The subtlety of her touch is amazing. Indeed, in this lies one great charm of the book for the discriminating reader willing to taste an author's words. As to the fashion in which Miss Sidgwick gets John out of his marital difficulties, fastidious readers of her sex may strongly make question, though perhaps male readers will hardly cavil. (Boston: Small, Maynard & Company; $1.35 net.)

IN THE OUTDOORS

BEAUTIFUL GARDENS IN AMERICA, by LOUISE SHELTON, will surprise many who fancy that the fine art of gardening is confined to the Atlantic seaboard. The gardens chosen for discussion and illustration in this volume are situated not only in New England and the old colonial states southward to Florida, but also in the middle west, in Tennessee and Missouri, in New Mexico and California, in Oregon and Washington, and even in Alaska. In spite of frosts late and early, and of severe winters, the more northern of the New England states, Maine, New Hampshire, and Vermont, have some of the loveliest gardens in America. The text is brief and to the point, without the rather sugary sweetness common to such books. A few pleasant lines of verse by Violet Fane, surely an appropriate name, face the table of contents. The illustrations, eight full-page color plates and one hundred and seventy-six half-tones, make up the bulk of the volume. All are beautifully reproduced, and the color-plates have not been equaled in any recent volume; indeed, it is doubtful whether they have been surpassed in the whole history of colored illustration. One of the loveliest of these color-plates is that of the author's childhood garden. A closing chapter is given to some garden gates. (New York: Charles Scribner's Sons, $5 net.)

SMART FASHIONS *for* LIMITED INCOMES

From the Gay Crowd of Flowered Muslins, Voiles, and Dotted Nets, Organdy—Summer's Own Fabric—Stands Out in Dignified Simplicity

THE big French houses have employed organdy this year more than ever before. There is a dignified simplicity about it so that it should, if properly treated, produce the type of gown associated only with the most exclusive dressmaker. Like any other form of smart severity, it makes its wearers stand out from among the motley crowd, and it gains added distinction from the surrounding flowered muslins, voiles, and other more generally popular materials. One excellent white organdy model which appeared lately had a pink linen girdle, and a tiny border of the pink linen bound the ruffles on skirt and sleeves, and also bound the collar and the cuffs. Another smart combination is a light tan organdy with a darker shade of linen, almost a brown, for the bindings.

The gowns illustrated at the upper right of the page should be found particularly useful in the limited wardrobe as they are of that convenient type which adapts itself equally to formal and informal occasions. The one on the extreme right, of flesh colored crêpe de Chine (price, $42.50), is a happy compromise between the requirements of the present style and that clinging silhouette still much in demand. The gown beside it, of white organdy over white net, is unusually dainty (price, $45). The gown at the lower left is a particularly smart and a not exaggerated presentation of several of the newest points found on the best type of French gown, the gown which the smart Frenchwoman really wears, as opposed to certain other types displayed by manikins and to those gowns created for exportation. It may be had, in all white or in yellow organdy at $39.75. These prices are for seizes up to 38.

At the extreme lower right of the page is a simple evening dress for a débutante. Its creator, Mme. Rose, is one of those rare dressmakers who, though they create charming and original models, do not disdain to give careful attention to that ever-present necessity of the major portion of the feminine universe, the remodeling of the old gown.

A novel treatment of the cape collar is shown in this blouse of very sheer white batiste embroidered in white about the edge of the deep cape collar. The ribbon at the neck is black velvet

It is of sheer white organdy, even the pointed trimming, over net; the pink satin girdle is faced with black velvet. The leghorn hat is faced with black leghorn and crowned with pink and white foulard that matches the parasol

A gown which is a happy compromise between the slender and the full silhouette is made of flesh colored crêpe de Chine with collar, jabot, and plaitings of white Georgette crêpe. A band of cream Cluny lace trims the jabot

A frock of yellow organdy is trimmed with innumerable little ruffles of itself. White grosgrain picot-edged ribbon bands the cuffs and collar and crosses surplice fashion over the blouse. This may also be had in all white

A double pronged tortoise-shell comb is set—not in the usual but in the unusual way—with rhinestones on both sides. From Wanamaker

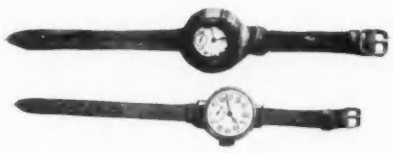
Even the woman of limited income desires the luxury of a summer fur. A cape of gray chiffon cut to fall well over the shoulders has a collar and edging of fur—possibly the inexpensive squirrel or mole or Japanese lynx

A frock that belongs heart and soul to the débutante is of silver cloth banded with silver lace and misted with white tulle. The wide girdle is of pink and blue tissue cloth, and the flowers are pink roses. From Mme. Rose

Photograph by Apeda Studio, Inc.

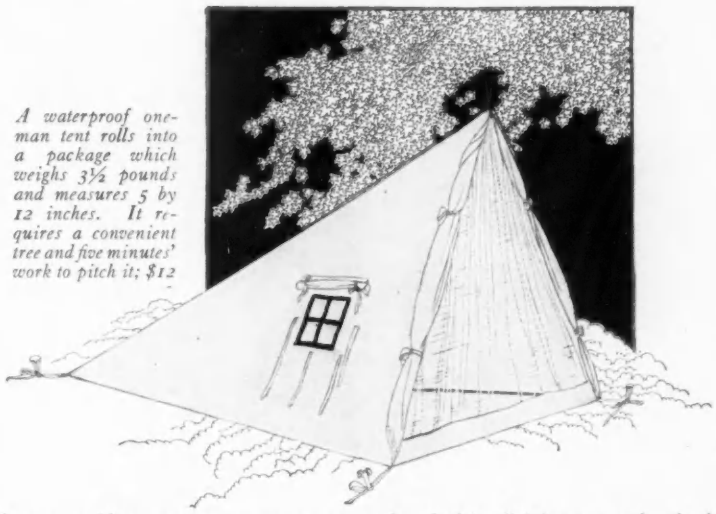
FOR SPORTSMAN AND NEAR-SPORTSMAN

The Shops Plan for the Return to Primeval Wilderness, with Kits to Sling over One's Shoulder or Pack in the Pocket of a Motor-car



(Upper) wrist watch in rubber waterproof case; $3: (lower) watch with unbreakable crystal and illuminated face for night; with leather strap, $12

A compact camp kit of good brown leather contains an assortment of small tools, knives with really sharp blades, a fork, and a spoon; $6.50



A waterproof one-man tent rolls into a package which weighs 3½ pounds and measures 5 by 12 inches. It requires a convenient tree and five minutes' work to pitch it; $12

IN these days of luxury, when one's home in the country or mountains differs from one's town house only in location and altitude, there are many who long, from time to time, to get back to the primitive, even though it be but for an overnight fishing trip or a few days' tramp in the mountains. For the man who wishes to be off for a few days in the open with his bed upon his back or packed in one of the pockets of his motor, there has been designed the one-man tent in the upper middle of the page. It is waterproof and when rolled forms a package which weighs but 3½ pounds and measures but 5 inches in diameter and 12 inches in length. Moreover, it requires only a convenient tree and five minutes' work to pitch it.

THE SECOND CAMP CONSIDERATION

If the first thought is shelter, the second is surely food; and nothing could be more convenient for the preparation of the camp supper than the camp grate (below the tent) which has a screen of galvanized iron on three sides to shelter the fire from disturbing breezes. This grate is large enough to hold the necessary utensils, and being thrice supported it is thrice as steady as most camp grates. This is an attribute which is greatly to be desired when a camp supper is, both literally and figuratively, at stake.

Among the novelties of the season found in those shops which are devoted to the sale of camping accessories, is a one-quart thermos bottle (left of grate) which is said to be unbreakable. The only defect hitherto in the thermos bottle has been its fragility; and sportsmen will appreciate this new thermos bottle which will hold liquids of practically any temperature without fear of breakage.

While fishing the hours away, or when bathing, it is often imperative and always convenient to know the hour, and to meet this need the watches at the upper left of the page have been designed. The upper watch is encased in a rubber waterproof bracelet, and both the watch and the case are inexpensive. Another equally desirable type of watch for use in camp, where one seldom cares to use an expensive watch, is the lower bracelet model, with a crystal which is said to be unbreakable. It is of particular service at night because the numerals and hands are illuminated, as they have been treated with radium.

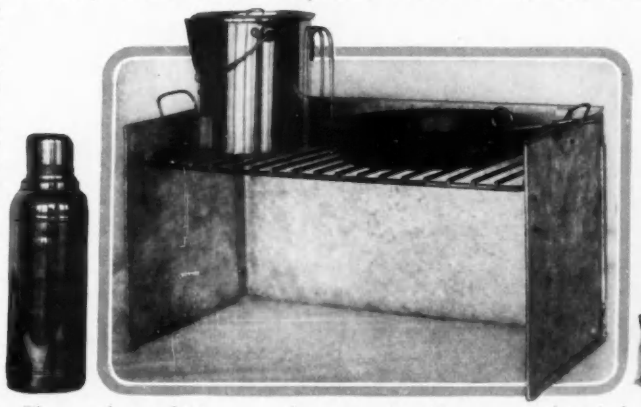
The difficult problem of illuminating the camp or boat which has not been equipped with a lighting system is solved by a new type of lantern (right, below) which is operated with vapor formed from gasoline. This useful lantern is 14 inches high, has a nickel finish, and gives a strong white light (200 candle power).

Two new types of camp kits are obtainable this season and both are designed to contain the greatest number of useful articles in the most compact and convenient form. The toilet kit (lower middle of page) comes in a rain-proof canvas case which may be packed with the usual camping articles without fear of injury to the case. It consists of a very complete toilet outfit, besides a "housewife" with spools of thread, needles, and other sewing equipment in a damp-proof metal case. The second equipment, which contains an assortment of small tools, several knives with unusually sharp blades, a fork, and a spoon, may be had in a case of very good brown leather.

MOTOR RESTAURANTS

Each year one feels that surely the last word has been said in motor accessories, but the two new types of motor restaurants which have recently been brought out seem to be convincing proof of the continued ingenuity of the makers. The problem of serving a motor luncheon has been greatly simplified by the new type of case (size 15½ by 6½ inches) shown at the lower left. It has a drop leaf front which may be used to facilitate the serving of the luncheon or as a dining-table. It is of three-ply basswood with washable lining and is covered with a black waterproof material resembling leather. The fittings consist of two one-quart thermos bottles, one extra large metal lunch box, sugar box, salt and pepper shakers, four sets of plates, napkins, knives, forks, spoons, and extra nickel-plated drinking cups.

The running-board trunk (size 27 by 11 by 10 inches), which has been devised for cars with limited luggage space, is strongly constructed, provided with strong leather straps for fastening, is dust-proof and water-proof, has a washable lining, and contains an excellent and complete equipment for six persons. The fittings consist of two thermos bottles and a food jar or of three thermos bottles (two one-quart and one pint size) together with two large metal food boxes, sugar box, butter jar, salt and pepper shakers, and six sets of knives, forks, spoons, plates, napkins, and white-enameled drinking cups (lower right of page).



The new thermos bottle possesses the advantage of being unbreakable; quart size, $5.50

A camp grate with a galvanized iron screen on three sides sets most steadily; $2.50

A 14-inch lantern for gasoline shines in this naughty world with 200 candle power; $6.50

A case of three-ply basswood (size 15½ by 6½ inches) with waterproof covering and washable lining, has a drop leaf front and fittings of two one-quart thermos bottles, lunch box, sugar box, salt shakers, and plates, napkins, silver, and cups for four; $20

Toilet kit in a rainproof canvas case consists of a very complete toilet outfit, and a "housewife" with sewing equipment in a metal case; $4

The running-board trunk (size 27 by 11 by 10 in.) is strongly constructed, is provided with strong leather straps for fastening, is dustproof and waterproof, has a washable lining and contains food containers and table equipment for six persons; $50

SEEN *in the* SHOPS

The Shops Rest Not Even in the Dog Days; They Continue to Advance Unanswerable Arguments for Increasing the Summer Wardrobe

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

There is nothing quite so cool, both to wear and to observe, as a frilly écru net blouse. The white cotton gabardine skirt prides itself, and quite justly, on its difference from other skirts; blouse, $5.95; skirt, $9.75

If one's white linen blouse has collar, cuffs, and vest of colored linen, one is assured of smartness and may be content; $2.89

Like no other sports blouse is this one of white crêpe de Chine, stitched in color and buttoned in a totally unexpected way; $5

The hat is a soft affair of rose colored milan, the white handkerchief linen blouse is both embroidered and hemstitched, and the jersey cloth skirt is piped with white; hat, $8; blouse, $3.95; skirt, $7.49

Every bit of this white French batiste blouse is hand made, even to lines of fine hemstitching; $5

ALL summer long one's wardrobe calls for new blouses, and in answer to this constantly recurring need, the designers do not even stop to think of vacations, but turn all their thoughts to new models. The sports waist sketched next to the upper right on this page is entirely unlike the blouses which appeared earlier in the season. It is of white crêpe de Chine, stitched and hemstitched in blue or rose. The novel method of fastening with small white pearl buttons, and the tucks, which also run across the back, are as unusual as they are smart. Three tucks like those which trim the cuffs ornament the back of the sailor collar, and the tie, knotted at the front, is of black moire silk.

THE COLOR OF TO-DAY

If a bit of color is introduced in the blouse, one's costume is unmistakably dated 1916. Frequently, too, this note of color is repeated in the stockings which are worn with an otherwise all white costume. The blouse sketched next the upper left on this page is of white handkerchief linen, with trimmings of Copenhagen blue, rose, or lavender linen.

Perhaps a bit more conventional, though no less popular, are the blouses at the upper right and in the lower middle of this page. The one sketched in the middle is a French blouse, made entirely by hand and trimmed with hand hemstitching. Its material is French batiste, which is slightly heavier in texture than what is known as batiste in these United States, but which is still a cool summery fabric. The blouse, which may be had only in white, is fastened with small white pearl buttons. Its extremely fine workmanship and charming design make it a most desirable addition to the summer wardrobe.

The blouse sketched at the upper right of this page is of white handkerchief linen, trimmed with dots embroidered by hand and hemstitching done by machine. It is of the same family as the blouse illustrated below it, but it is a little more severe. Pearl buttons, which are assuredly the most practical means of fastening a tub waist, fasten it at the front and on the cuffs.

With this blouse is worn a jersey cloth skirt, which may be had in white, gold, Copenhagen blue, rose, or green, piped with white and trimmed at the front with white pearl buttons. A boyish hat of rose colored coarse milan straw tops this costume. It has a most pliable brim and is banded with rose colored grosgrain ribbon.

The frill that has been with us all spring is so delightfully fresh and cool to look at that women are loath to abandon it even when mid-summer reduces the blouse to its simplest terms. The blouse sketched at the upper left of this page is a particularly cool and delicate summer blouse. It is made entirely of écru net, trimmed only with frills of the net and bands of simple embroidery. A cream colored net lining gives it just a bit more substance, and altogether it is an example of how charming a net waist may be when divested of its all too frequent burden of elaborate embroidery. The white cotton gabardine skirt sketched with it is a most unusual model. It has two deep plaits at the side and a yoke across the back, and it fastens with white pearl buttons.

NET, AND NOT MUCH ELSE

The dainty frock sketched at the upper left of page 75 is another example of the charm of net, when skilfully used and sparsely ornamented. It is trimmed on the underskirt with vertical bands of white ribbon, each of which ends in a little loop caught to the net by tiny colored blossoms. The overskirt, which is made to flare smartly by means of heavy cordings, is trimmed only with frills of the net. A double cording emphasizes the top of the little over-blouse, which is held in place by bands of white ribbon that travel over the shoulders and end in colored flowers. Ribbon and flowers, cording and frills, all appear, also, on the sleeves.

There are few summer wardrobes that do not include a cool unlined suit of the sort sketched at the lower left of this page. This one is of "tropicloth," a light weight washable woolen material of pure mohair, which may be had in lovely shades of tan, brown, and navy blue. Great care has been given to the design and cut of the remarkably good Norfolk coat. It is seldom that so inexpensive a suit is so successfully original. The simple skirt is sufficiently full to insure comfort, and though it is buttoned down the front, it fastens in back with patent fasteners.

The soft-brimmed hat sketched with it is of taffeta particularly light of weight, with no more trimming than a few rows of stitching on the brim and two bands of ribbon around the crown. One is pleasantly surprised to find a practical and simple hat which is both smart and becoming. It may be had in navy blue, Belgian blue, brown, lavender, or gold.

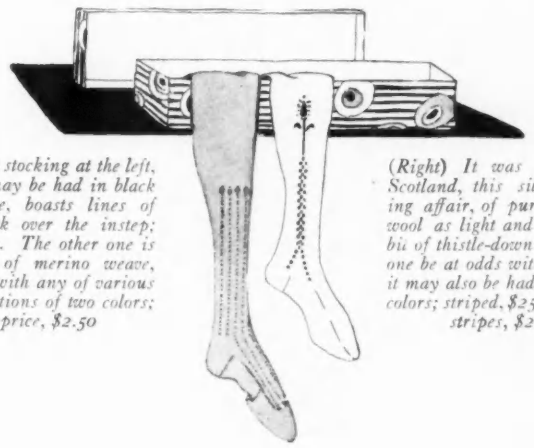
OF SUMMER INDISPENSABLES

Frequently, in midsummer, one wishes to add to one's wardrobe an inexpensive frock like that sketched at the upper right on this page. It is of very soft French taffeta, combined with Georgette crêpe of the same dark blue. The skirt is distended over the hips in the newest manner, and the bodice has an edge of fine beading on its Georgette crêpe collar and an upper collar of white organdy, which remove from the frock any vestige of that disagreeable "ready to wear" look.

The charm of a white net frock lies wholly in its simplicity. So this one, knowing that axiom by heart, would have no more adornment than bands of narrow white ribbon, tiny colored blossoms, and a few little frills of itself; $22.50

When a frock of dark blue French taffeta and Georgette crêpe pays attention to such details as the beading on its collar proper and the white organdy of its upper collar, it is rewarded with a satisfactory "made to order" look; $36.50

A suit like this of cool washable "tropicloth" is almost an indispensable member of one's summer wardrobe. The hat is of taffeta; suit, $31; hat, $12



The silk stocking at the left, which may be had in black or white, boasts lines of openwork over the instep; 95 cents. The other one is of silk of merino weave, clocked with any of various combinations of two colors; price, $2.50

(Right) It was made in Scotland, this silky looking affair, of pure angora wool as light and soft as a bit of thistle-down. Should one be at odds with stripes, it may also be had in plain colors; striped, $25; without stripes, $20

Sweaters, like blouses, are the sort of things of which one's supply needs constant replenishing. The sweater which is sketched at the lower right on this page is both unusual and extremely fine. It was woven in Scotland and woven entirely of pure angora wool. It is soft as a bit of eiderdown, delicate, and silky. The weave is like that of a Shetland sweater. It may be had in rose, purple, green, yellow, or Copenhagen blue, with an indefinite stripe which is its distinguishing feature. A plain sweater, without the stripe, is a little less expensive. Summer is the time when novel stockings appear in droves. A silk stocking of merino weave is pictured at the right of the sketch in the middle of the page. It may be had in either black or white, clocked in any combination of two colors, such as black and green, black and lavender, or blue and green. At the left in the same sketch is a silk stocking, over the instep of which are lines of openwork, each topped with an openwork diamond. It may be had in black or white.

VOGUE PATTERN SERVICE

Waist No. 193431; skirt No. 193432

Waist No. 193422; skirt No. 193423

Waist No. 193260; skirt No. 193261

Waist No. 193213; skirt No. 193214

Waist No. 193429; skirt No. 193430

Waist No. 193400; skirt No. 193401

Waist No. 192754; skirt No. 192755

A complete description of each pattern will be found on pages 80 and 82.

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern.

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CHICAGO: *Stevens Building (Room 932), 20 N. Wabash Avenue; Telephone No.: Randolph 2939*
SAN FRANCISCO: *Ye Gift and Favour Shop, 162 Post Street; Telephone No.: Douglas 2830*
BALTIMORE: *The Flower House Studio, Charles and Hamilton Streets; Telephone No.: Mt. Vernon 4621*
MONTREAL, CANADA: *The Children's Shop, 15 McGill College Avenue; Telephone No.: Uptown 5466*
LONDON, E. C., ENGLAND: *Rolls House, Breams Building; Telephone No.: Holborn 306*

Waist No. 192408; skirt No. 192409

Frock No. 193425

the soup of the epicure

Soups that fit your summer program

Be your program elaborate or simple, be it staged in the fashionable watering-place, the sequestered cottage, or deep in the heart of the woods, you will find Franco-American Soups delightfully apropos.

Hostesses appreciate the exclusive French deliciousness which makes these soups so acceptable in homes where the *haut ton* prevails.

As for the out-of-doors commissary, it would be difficult to conceive of a happier item. Compact, easily carried, Franco-American Soups are all ready to eat in the twinkling of an eye and the striking of a fire. Camper, motorist, canoeist, yachtsman bless them for their convenience and eagerly devour them for their hearty food.

Could you do better than order today a variety of the Franco-American light soups, hearty soups, consommés, and broths?

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"Let us give you a taste of our quality"

THE FRANCO-AMERICAN FOOD CO.

Sports Coat No. 193421

Blouse No. 193402

Sports Coat No. 193437

Blouse No. 192880

Smock No. 193419

SPORTS BLOUSE AND SMOCK AS AIDS TO SUMMER COMFORT

EIGHT INTERPRETATIONS OF THE SEPARATE SKIRT

Child's Smock No. 193073

Waist No. 193264; skirt No. 193265

Child's Smock No. 193075

Smock No. 173334

Skirt No. 193252

Skirt No. 193416

Skirt No. 193418

Skirt No. 193255

Skirt No. 192798

Skirt No. 193378

Skirt No. 193140

Skirt No. 193417

Smock No. 193061

No. 2018 Beach Coat

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Bellevue Ave.

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Lamson & Hubbard

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Spring has never before heralded in a fabric with a more triumphant note than it did this year when it presented the wondrous new mohair cloth

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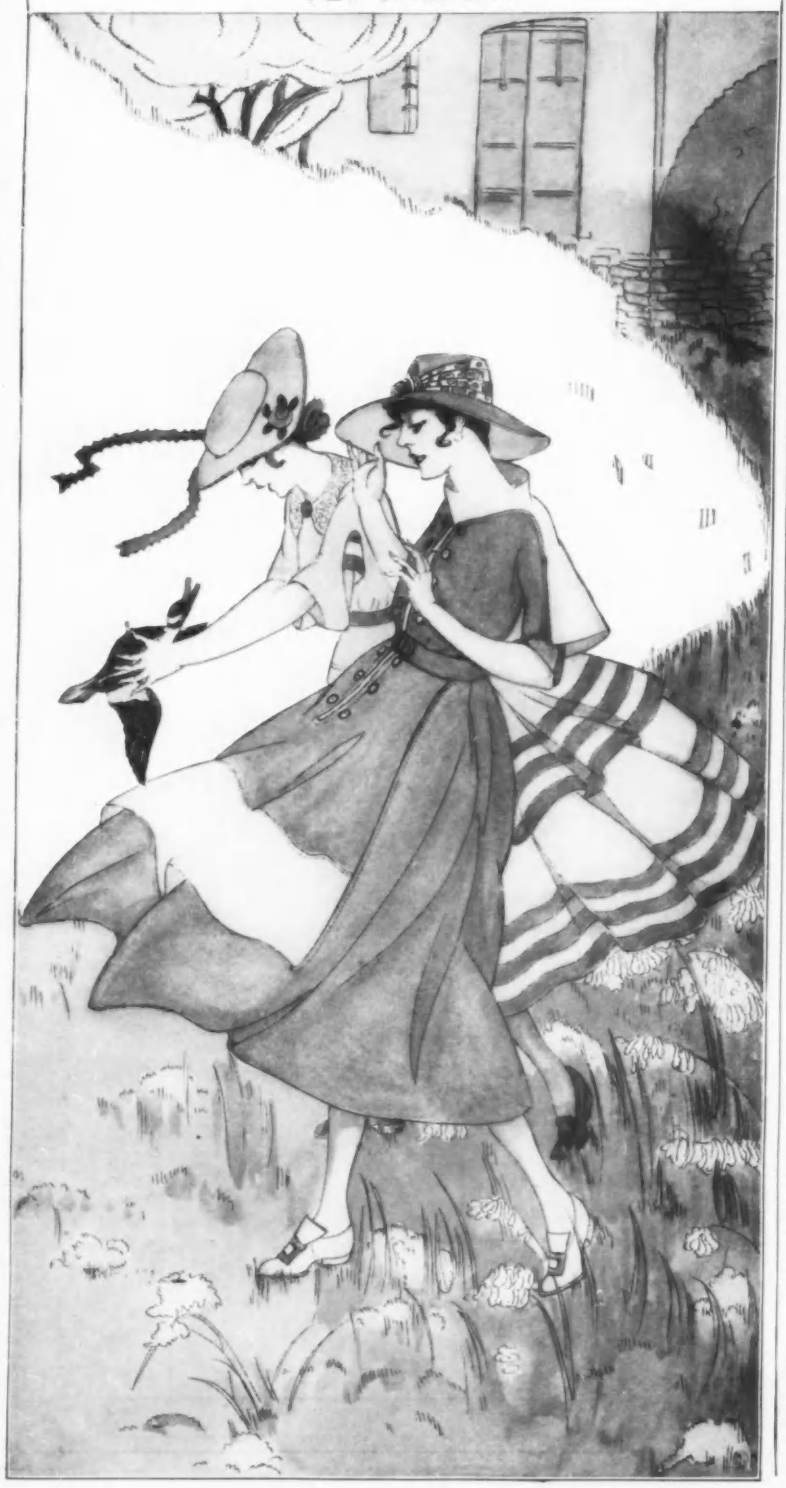

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 76 and 78 are given in full below: the patterns are described in the order in which they appear on the page, beginning at the upper left and reading across

PATTERNS ON PAGE 76

WAIST NO. 193431; SKIRT NO. 193432.—This pattern is designed for a summer morning frock of two materials. The blouse is mounted on a two-piece lining. It is cut on a fold of the material at the center back and opens at the center front. One-piece sleeves are set into normal armholes. The skirt has a bias seam at the center front and also at the center back. It opens in a line with the waist at the center front, the opening extending to the left side front. A separate piece of material is applied for the hem and this is finished with a facing. The skirt is 34 inches long and 2½ yards wide at the hem. For the blouse in medium size: 2⅝ yards of 36-inch material; ½ of a yard of 36-inch material for collar and bindings; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4⅛ yards of 36-inch material; ⅞ of a yard of 2-inch foundation belting; 3 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 193422; SKIRT NO. 193423.—This smart daytime dress is excellent of contrasting materials. The waist is made over a three-piece lining. The overblouse is cut on a fold at the center front and center back and opens on one shoulder. One-piece sleeves are set into normal armholes and are finished with deep turned-back cuffs. The skirt is made with a one-piece gathered section at the top, is cut with the fold of the material at the center front, and opens at the left hip. A one-piece circular section forms the lower part. The skirt is 35 inches long and 3½ yards wide at the hem. For the blouse in medium size: 1⅝ yards of 36-inch striped material; 1⅛ yards of 36-inch plain material; ⅞ of a yard of 36-inch material for lining; ⅜ of a yard of 36-inch material for collar; 38 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 1⅞ yards of 36-inch striped material; 2⅞ yards of 36-inch plain material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 193260; SKIRT NO. 193261.—A two-piece frock which gives the effect of a one-piece frock has the blouse made with front and back yokes to which the full lower portions are attached. One-piece bishop sleeves are set into normal armholes and the neck is finished with a rolled collar made of two materials. The skirt, below the hip yoke, is cut in one circular piece with the fold of the material at the center front. It is seamed at the center back. The skirt is 35 inches long and 3 yards wide at the hem. For blouse in medium size: 1 yard of 36-inch material; 2⅛ of a yard of 36-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3⅛ yards of 40-inch material. ¾ of a yard of 36-inch contrasting material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 193213; SKIRT NO. 193214.—Deep applied pockets and a surplice collar of contrasting material trim a morning frock attractively. The blouse is cut in two pieces with the fold at the center back and the opening at the left side front. It is made over a two-piece lining. One-piece sleeves are set into normal armholes and are finished with flaring cuffs. The skirt is cut in one piece with the fold of the material at the center front. It is seamed at the center back where it may be opened. If preferred it may be slashed for the opening at the left side front. The skirt is 37 inches long and 4½ yards wide at the hem. For blouse in medium size: 2⅛ yards of 40-inch material; ¾ of a yard of 36-inch material for cuffs and belt; 5 yards of fringe. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5⅛ yards of 40-inch material; 8 yards of ½-inch braid; 6½ yards of fringe; ½ yard of 36-inch material for pockets. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 193429; SKIRT NO. 193430.—An attractive summer frock is cut with an extended back reaching over the shoulders. One-piece bishop sleeves are gathered into slightly dropped armholes. The front and back hip section of the skirt and the lower part of the waist are cut in one piece and seamed under the arms. The full side sections of the skirt are joined to front and back panels. The skirt is 37 inches long and 4 yards wide at the hem. For waist in medium size: 2¾ yards of 36-inch material; ½ of a yard of trimming; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 4¼ yards of 36-inch material; 18 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 192754; SKIRT NO. 192755.—The sleeveless overblouse of a foulard street frock has an inset piece at the back and fastens across the front with one button. The kimono underblouse is cut in one piece and is gathered at the neck-line into a frill. The skirt is made of two circular pieces, the folds of the material being at the center back and center front with seams on the hips. The skirt is 37 inches long and 2½ yards wide at the hem. For underblouse in medium size: 2¼ yards of 27-inch material. For overblouse in medium size: 1¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 2⅝ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 193400; SKIRT NO. 193401.—A summer frock of linen is made with separate blouse and skirt and is trimmed with embroidered motifs. The one-piece blouse is cut with dropped shoulders and is laid on the fold of the material at the center back. It opens at the center front and is attached to a two-piece semi-fitted lining. One-piece sleeves are finished with outside facings which form cleverly shaped cuffs. The skirt is cut in one piece and is tucked in two three-inch tucks above the deep hem. It opens either at the back or front. The yoke does not meet over a plain embroidered panel at the back, but is instead tied gracefully into a loosely draped sash low on the skirt. The skirt is 37 inches long and 2½ yards wide at the hem. For blouse in medium size: 2 yards of 36-inch material; 1 yard of 27-inch material for lining; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5¼ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 192498; SKIRT NO. 192499.—A sports frock with well-tailored lines is made of green jersey cloth. The three-piece blouse has one-piece sleeves set into normal armholes and opens a little to the left of the front. The skirt is cut in three pieces, is seamed on each side, and opens on a line with the blouse. It is 37 inches long and 2¼ yards wide at the hem. For the blouse in medium size: 2¾ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar and cuffs; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 3½ yards of 36-inch material; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 193425.—A one-piece frock for informal wear has the waist, which is mounted on a two-piece lining, cut in three pieces, a front, a back, and an underarm section. The latter section extends into a belt back and front, and into the skirt. One-piece sleeves are set into normal armholes. The skirt is cut with a fold of the material at the center back and also at the center front where the frock opens. The skirt is 35 inches long and 2¾ yards wide at the hem. For frock in medium size: 5¼ yards of 40-inch material; ¼ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch material for lining; 48 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

PATTERNS ON PAGE 78

SPORTS COAT NO. 193421.—Deep white rolled collar and revers on a blocked linen separate coat make it the smartest sort of summer wrap. The coat is cut with a fold of the material at the center back and opens at the center front; it is finished with a straight belt which confines the fulness at the waist-line. One-piece sleeves are set into normal armholes and the collar and revers are merely a facing applied to extended portions of the back and fronts. For coat in medium size: 3⅛ yards of 36-inch material; 1⅛ yards of 36-inch material for collar facing, belt, and bias bands; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(*Continued on page 82*)

EVEN the most exacting women find Resinol Soap delightfully pure and cleansing. But also it contains just enough of that gentle, soothing Resinol medication to relieve clogged, irritated pores, reduce the tendency to pimples, and give nature the chance she needs to make the complexion clear, fresh and velvety.

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Resinol Soap contains absolutely no alkali or artificial coloring, so may be used freely on the most delicate skin. Sold by all druggists and dealers in toilet goods. If you would like a dainty trial-size cake, free, write to Dept. 20-G, Resinol. Baltimore, Md.

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Purchase price of the coat prior to September first **$185.00**

Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. New York

PATTERN DESCRIPTIONS

(Continued from page 80)

BLOUSE NO. 193402.—For tennis, boating, or summer sports of any sort, this one-piece blouse is most effective. On either side of the front a shaped panel is attached and this extends into a belt, buckled at the back. Elbow-length kimono sleeves are finished with circular cuffs. For blouse in medium size: 2⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SPORTS COAT NO. 193437.—The coat is cut in two pieces with the fold of the material at the center back and the opening at the center front. One-piece sleeves are set into slightly enlarged armholes and the neck is finished with a cape collar over which is set a rolling collar cut with revers. For coat in medium size: 2¾ yards of 54-inch material; 1¼ yards of 54-inch striped material; 18 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 192880.—The collar of this tailored taffeta blouse may be worn either high or low, as it is cut in one piece with the fronts, which are slightly shirred to a shoulder yoke. The one-piece sleeves finished with turned-back cuffs are set into normal armholes. For blouse in medium size: 1⅞ yards of 36-inch material; 12 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SMOCK NO. 193410.—This smock, because it is belted, would be excellent for sports. The back extends over the shoulders, and the fronts are shirred on. The deep sailor collar has the hem turned outside and stitched. One-piece sleeves with straight cuffs are set into normal armholes. The one-piece peplum is cut separate with the fold at the center back. For the blouse in medium size: 4⅝ yards of 36-inch material; 2 yards of ¼-inch trimming for collar and cuffs; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHILD'S SMOCK NO. 193073.—A simple smock is cut with the fold of the material at the center front and center back. One-piece sleeves are set into normal armholes and the smock may be slipped on over the head. With this smock is included the pattern for knee-length trousers, seamed at the center front, center back, and on the sides. For smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs. For trousers in medium size: 1¼ yards of 36-inch material. Sizes, 2, 4, and 6 years. Price, 50 cents.

WAIST NO. 193264; SKIRT NO. 193265.—A smart summer frock for a young girl is merely an adapted garden smock. The blouse is cut in two pieces with the fold of the material at the center front and center back. It is made to slip on over the head, but it may be opened at the center back if preferred. Smocking holds the fulness at the waist-line. The one-piece sleeves are set into slightly low armholes. The cuffs are smocked and finished with frills. The two-piece skirt is cut on the fold of the material at the center front and center back. Its slight fulness is attached to a raised waist-line, and it opens at the left side seam. It is 37 inches long and 3 yards wide at the hem. For blouse in medium size: 3⅛ yards of 40-inch material; ⅛ of a yard of 18-inch material for collar; 6 buttons. Size, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. For skirt in medium size: 2¾ yards of 42-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

CHILD'S SMOCK NO. 193075.—A play frock made in the manner of an English carter's smock has both front and back yokes, to which the two-piece smocked skirt is attached. It opens at the center front. One-piece sleeves are attached by smocking to the normal armholes. With this smock is included the pattern of knee-length bloomers, seamed at the center front and center back. For smock in medium size: 2½ yards of 36-inch material. For bloomers in medium size: 1 yard of 36-inch material. Sizes 2, 4, and 6 years. Price, 50 cents.

SKIRT NO. 193252.—A separate skirt with hip yoke pointed at either side of the center back is cut in one piece with the fold of the material at the center front. It is seamed at the center back where the skirt opens. The skirt is 36 inches long and 3½ yards wide at the hem. For skirt in medium size: 3⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 193416.—This skirt is cut with a bias seam at the center front. Each side of the panel forms a belt below which the skirt is laid in box plaits. It is 35 inches long and is 4⅜ yards wide at the hem. For skirt in medium size: 6⅝ yards of 36-inch material. Sizes 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 193140.—A skirt for striped pongee in bright colors is cut in two pieces with separate gathered sections inserted over each hip. The fulness of the back gore is laid in soft plaits. The skirt is 37 inches long and 2½ yards wide at the hem. Of striped or ribbed material for skirt in medium size: 3 yards of 44-inch material; 3 buttons. Of plain material: 2¾ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 193378.—A four-gored skirt of crash has a deep hip yoke seamed at the back. One side of the front overlaps the other at the fastening. The skirt is 36 inches long and 3⅝ yards wide at the hem. For skirt in medium size: 3½ yards of 45-inch material without nap or 4¼ yards of 36-inch material with nap; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SMOCK NO. 193334.—This garden smock would make up excellently in striped material, as both front and back are cut on folds of the material. The V-shaped opening at front is laced so that the smock may be slipped over the head. One-piece sleeves are set into normal armholes. For smock in medium size: 4⅝ yards of 36-inch material; ¼ of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 193418.—A skirt is cut with a box plait at the center back and one at either side of the center front. The skirt is 35 inches long and 3½ yards wide at the hem. For skirt in medium size: 4½ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 193255.—A separate skirt, excellently suited for wear with the tailored blouse, is cut in six flaring gores. It opens at the left side front. It is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 192798.—A two-piece circular skirt opening at the side front is joined to a four-inch belt. The skirt is 37 inches long and 2½ yards wide at the hem. For skirt in medium size: 3 yards of 42-inch material; 6 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 193417.—A skirt with a deep yoke, seamed on the hips, has box-plait extensions reaching over the skirt and attached to it. It opens at the center front. It is 3¼ yards wide at the hem when the plaits are pressed flat, and is 35 inches long. For skirt in medium size: 4⅞ yards of 40-inch material; 8 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SMOCK NO. 193061.—A garden smock is made with raglan sleeves to which are attached the front and back sections, cut on the fold of the material. The neck-line is finished with a rolling collar and the smock opens at the front. For smock in medium size: 3⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

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Summer brings flower-decked breakfast tables, and Puffed Grains seem to fit there. Summer brings berries, and Puffed Grains mixed with them make them doubly delightful.

Summer brings dairy suppers. And these airy tit-bits, flaky, toasted and crisp, are the morsels to float in milk.

Playtime Bonbons Mealtime Foods

These are both foods and confections. Keep a package of them salted, or doused with melted butter, for the children to carry at play.

Use them in place of nut meats, in candy making, on a frosted cake, or as garnish for ice cream.

Almost every hour of the day, from breakfast to bedtime, brings some use for Puffed Grains. People consume, at this time of the year, a million packages weekly.

Puffed Wheat *Except in Far West* **12c**
Puffed Rice **15c**
Corn Puffs—Bubbles of Corn Hearts—15c

Consider Puffed Grains, above all else, as scientific foods. They are Prof. Anderson's invention. Every food cell is exploded. Every granule is made digestible. Every atom feeds.

They are not mere tit-bits—not mere palate-pleasers. They are made to make whole grains wholly digestible. They are made to avoid any tax on the stomach.

Why serve these grains in a lesser form, when everyone prefers them puffed? And why serve only one of them when there are three of these perfect dainties?

The Quaker Oats Company
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FOR THE HOSTESS

THE hostess whose summer luncheons and dinners are most popular is she who carefully studies her menus and debates with her cook the weighty question of the proper garniture of such dishes as she may elect to serve. There is a wide gulf between appropriate garnishes for the heavy meals of winter and those for the light cold repasts of summer. Garnishes require study, but the appearance of the dishes served on the summer table is an ample reward for the time and thought expended upon them. Many a hostess who brings forth her most beautiful linens and choicest glass and silver and who gives great care to the floral decorations of her table, spoils the whole effect by allowing dishes to be served without a thought as to their appearance.

The standby of the cook, in summer, is aspic jelly. With this as a basis, many dainty effects can be gained. Carefully made tomato jelly and green mint jelly are also valuable adjuncts. Any standard work on cooking includes recipes for meat jellies and, if ordinary care is taken in their preparation, the results cannot fail to be satisfactory, for little practice will enable any good cook to make jellies of the proper clearness and consistency.

TRANSFORMING THE UNINSPIRING LAMB

A platter of cold lamb, served *au naturel*, does not look particularly tempting. But if the thin slices are arranged in the center of the platter, surrounded by watercress, individual moulds of mint jelly, and a few crisp white lettuce leaves filled with cold French peas covered with Russian dressing or mayonnaise, with perhaps a few small cucumber pickles cut in fan shape, the dish immediately assumes a festive air and positively clamors to be eaten.

Cold jellied soups do not admit of garnish other than a bit of finely minced parsley. But the "beginnings" of the summer meal, including fruit cocktails, melons, and clam, lobster, or crab meat cocktails, may all be garnished. Fruit cocktails may be adorned with sprigs of green mint, Maraschino cherries, and blanched almonds. Melons filled with shaved ice look most delectable if a few ripe cherries or raspberries are placed in the ice before the melons are served on cool green leaves. As for clam or crab cocktails, baskets made of large lemons may hold the cocktail sauce, or small grapefruit may be hollowed out sufficiently to hold it.

EXPECTING THE UNEXPECTED GUEST

Every cook should have an assortment of small fancy tin cutters for vegetables. It is a good plan always to keep in the ice-box a dish of cooked vegetables, for they may be transformed, in five minutes, into most tempting looking garnishes. There should be cooked beets, carrots, turnips, and potatoes, as well as a tin of French peas or, better still, the French macédoine of vegetables, including string beans, broad beans, young peas, and carrots, which may be had in glass jars. Hard-boiled eggs lend themselves to many garnishes and a jar of small cucumber pickles is useful for garnishing cold meats and certain salads. Fresh mushrooms, sliced thin, are suited to many dishes, and truffles and artichoke bottoms, which may be had either in tins or in glass jars, are essentials of the smart household. There should always be a jar of mayonnaise on ice, chilled and ready for use. Lettuce and romaine, washed, wrapped in a towel, and placed on the ice, together with peeled tomatoes and cucumbers, are necessities in summer. With all these, aspic jelly, and a small jar of heavy cream that may be whipped in a few moments, the hostess may rest secure in the face of invasion by a hungry motor party.

Cold meats may be masked with chaud-froid sauce or aspic jelly and set away in anticipation of such an invasion. But while many chefs advocate this *modus preparandi*, others affirm that the flavor of the meat is not enhanced, and that, if aspic jelly be used, it should be poured in a shallow tin, and, when it is set, cut in tiny squares and heaped on crisp lettuce leaves, alternating with fan-shaped pickles and cress or parsley. The French invariably serve mayonnaise with cold sliced meats, and it is particularly delicious with cold larded filet of veal, roast lamb, or chicken. In French households, a silver platter of assorted cold meats, surrounded with cress, is placed on the table, and an individual portion of salad is served to each person. A delectable combination for such a salad is a julienne of cold sliced beets, hard-boiled eggs, and celery, tossed together in mayonnaise and garnished with round slices of hard-boiled egg.

Little cups to hold salad may be easily made from half a green pepper that has been boiled in salted water, from a cucumber, or from a peeled and chilled tomato, scooped out to form a receptacle for the salad, which must necessarily be a light one. A cold larded filet of beef, sliced thin, may be garnished appropriately with little mounds of cold vegetables that have been marinated in French dressing or vinaigrette sauce; each mound is then arranged on a crisp lettuce or romaine leaf. String beans, little timbales of cold spinach, bouquets of cold cauliflower, Brussels sprouts, tiny French carrots—or sliced carrots, if the tiny ones are not available—and boiled new beets, when cut with vegetable cutters into fancy shapes, are all appropriate garnishes for green salads and for cold meat or fish. A lattice cutter transforms cucumbers into dainty accompaniments to cold fish or to timbales or mousses.

ALL SORTS AND CONDITIONS OF GARNISHES

Celery stalks stuffed with Roquefort and cream cheese paste, asparagus tips and tiny artichokes in oil, shredded cabbage on lettuce leaves with cream dressing or mayonnaise, julienne of celery and truffles served the same way, are other garnishes which may be used in a variety of ways. A particularly novel garnish is made of heart of palm tree; this heart is cooked in salted water until tender, then chilled, sliced thin and served with vinaigrette sauce or as a salad with cold meats. It has the flavor of asparagus and the merit of being deliciously tender and delicate. It has been one of the greatest of luxuries, and until recently one could procure it from only a few shops.

Garnishes for desserts, too, have their place and should be in the store cupboard of every hostess. But these garnishes should not consist of flowers, unless in the form of candied leaves of roses or violets.

Preserved ginger, brandied figs, preserved pineapple, candied rose and violet petals, preserved cherries, angelica, and other French preserved fruits, various nut meats, and brandied fruits make a plain dessert into a thing of beauty. A mousse, ice, or cream, after it has been turned from the mould, may be decorated with any of these. The angelica may be cut to simulate leaves and all sorts of dainty conceits, and decorations of the cut fruits may be arranged according to individual taste. Individual portions of ices or ice cream may have such decoration quickly applied after they have been placed in their glasses, and then they should be served immediately. French pastry and cakes may be decorated in the same way, and the hostess who takes tea at some smart hotel or restaurant may study with excellent results the tray of French pastry that is offered to her. Most of the decorations on these cakes may be easily copied and even improved upon at home.

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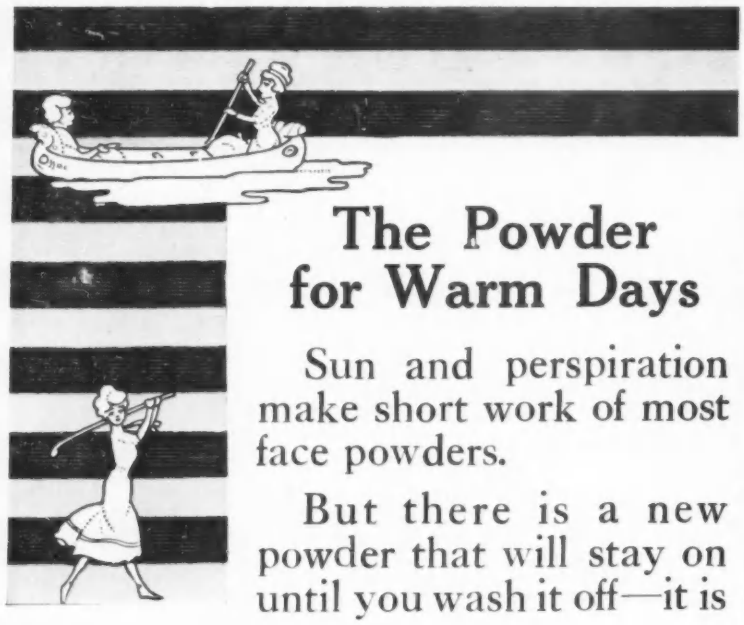

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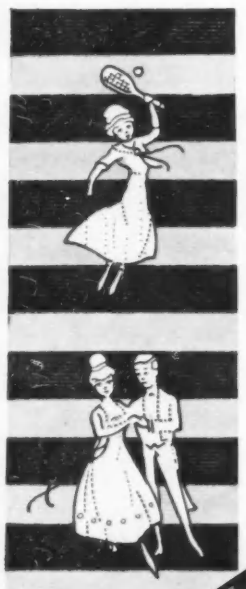

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ON HER DRESSING-TABLE

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SINCE time began, the bard has attempted to immortalize the rose by song; but it remained for a woman of the twentieth century actually to bestow immortality upon flowers.

A few very smart women suddenly appeared wearing flowers, sometimes a bouquet and sometimes only a pink camellia pinned snugly to the lapel of the coat. Flowers they were, with the fragrance and texture of nature, but with the hardiness that withstood both extremes of noonday heat and chilling wind; in other words, they out-natured nature. In one sense, however, these are real flowers, for they are constructed from the petals of a real flower which is treated by a chemical process. A pulp is then formed from which the petals are again shaped to the velvety texture and flexibility of nature, tinted, and arranged according to nature's scheme. After the flower is reconstructed, a delicate hint of its own perfume is given.

There are also single blossoms destined to be pinned on the frock or negligée, and quaint Victorian bouquets, and even the fac-simile of one bouquet designed by the Duchess of Lancaster, in which she paid her sovereign the pretty compliment of spelling "Victoria" in flowers. Among smart people, classes are being formed to learn this gentle art, and country houses may some day add still-rooms in which the fair chatelaine may make her own perfumes and flowers to suit her whim, out of the flowers in her own garden.

THE UNMITIGATED JOYS OF SUMMER

To resist the ravages of summer, there is need of as many kinds of creams as there are skins to be redeemed. Where the skin does not require nourishing but merely softening and whitening, there is a delightful liquid hand cream which is used after washing to counteract the reddening effect of hard water. This may be had at the price of 75 cents. There is also a blessing for the woman whose life is made the white woman's burden because the sun bestows upon her that fatal blemish to beauty—a red nose. This preparation is a cream, which may be applied like a grease paint to any blemish and then covered with powder. This undisguised blessing may be had at 50 cents a jar.

One specialist has decided that the most efficacious method of removing cleansing cream or any cream from the face is by the use of a paper napkin instead of cotton batting or fine cheesecloth. This tissue is a square of very soft Japanese paper especially made for this purpose; it absorbs grease better than a cotton material and its ultimate destiny is the waste basket. A box containing this tissue daintily tied in rolls may be obtained for $1.

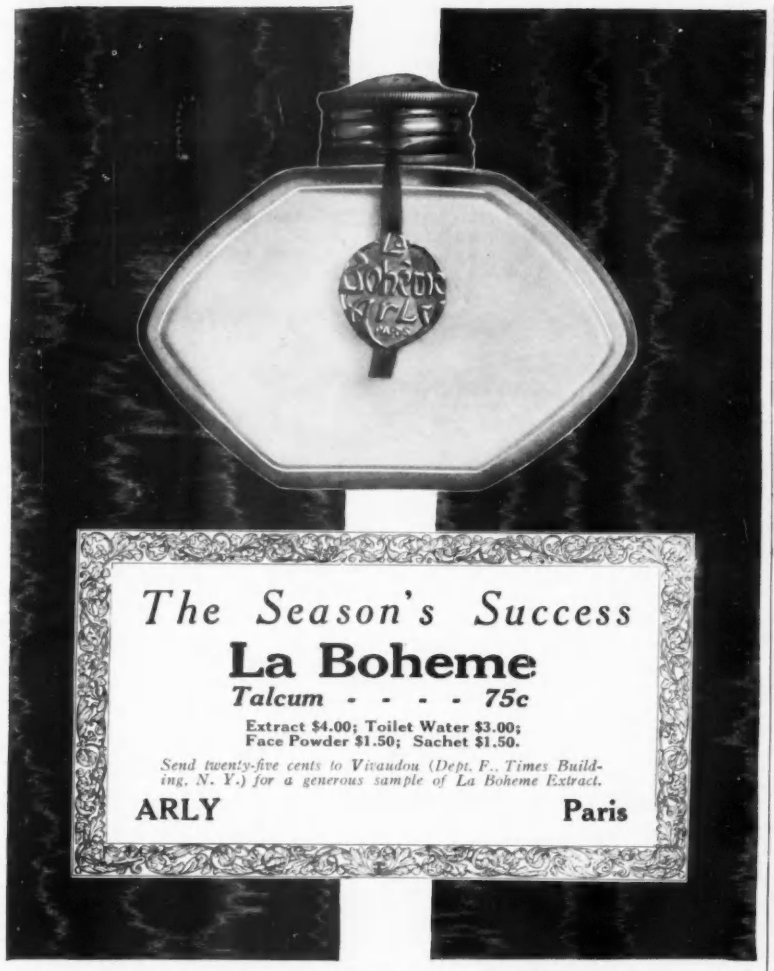
For women who prefer not to use a preparation which arrests perspiration, there has been compounded a cream which does not attempt to check natural perspiration but which deodorizes it. It is claimed that this cream does not lump nor clog the pores; it is of a white creamy consistency and like a vanishing cream is rapidly absorbed by the skin. It is put up in two sizes; a pocket size at 10 cents, in an aluminum container which may be slipped into the purse, and in an attractive boudoir jar, at 25 cents.

FOR THE TRAVELER

One of the problems of traveling is the lighting of the dressing-table at night, and the traveler will welcome the adjustable, portable, electric lamp which is collapsible; it comes in a small square box. When set up, it is only ten inches high. By means of an automatic, spiral, clamp spring concealed in the base of the lamp, it may be hung wherever it is most needed, —over the dressing-table, over the bed, over the mirror, or at the desk. The bell-like globe may be turned so as to act as a reflector, and is finished, as is the base of the lamp, in nickel, brush brass, or bronze. The hand decoration is a Japanese design. This lamp may be purchased plain for $2.25.

For the delectation of the traveler—an adjustable, collapsible, portable, electric lamp, ten inches high, hand-decorated; in nickel, brush brass, or bronze finish, $5.50

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



"Your Maid
and How She Should Dress"

What is good form at afternoon tea—Blue, Gray or Black? Collar high or low cut? Apron with or without straps?

Why guess or blunder when these, and many other details, are settled for you in this illustrated booklet.

Send for a complimentary copy including Folder "V" from which to select proper uniforms for your Maids.

La Mode
TRADE MARK REGISTERED

Maids' Outfits are correct in every detail. Let no question of style concern you. Order by name from your dealer.

HAYS AND GREEN
352 FOURTH AVE. NEW YORK

Why Minnet Willow Furniture is Different

Pliable hand peeled willow from Europe is used in making Minnet Willow Furniture rather than the creaking steam peeled product. Minnet Willow Furniture is artistic and this is appreciated by people who know. We are consulted here every day by interior decorators and other clever people who appreciate fine things in their homes. Minnet Willow Furniture can be purchased only at Minnet's one shop. It can be sent anywhere. Send for interesting catalog of Willow Furniture photos.

Carlton Chaise Lounge

MINNET & CO
Makers of Quality Willow Furniture
364 Lexington Avenue
Between 40th and 41st Streets
NEW YORK

IN NATURAL WILLOW WITHOUT CUSHIONS $15
WITH PLAIN COLORED DENIM CUSHIONS $22
WITH CRETONNE CUSHIONS $25.50
STAINED ANY COLOR $3.50 EXTRA.

UNFRECKLED, FLAWLESS COMPLEXIONS

DO YOU envy those women whose complexions do not stain or freckle in the summer sun?

You are interested to know why!

They no longer worry, no longer need "dodge" the sun—they enjoy every sort of outdoor occupation and pastime without fear of distressing tan and freckles. They have the pleasure of knowing that the autumn will find their complexions unmarred by sun or wind—and the reason is this:

They found a wonderful preventative of sun-stains and freckles.

They visited Mme. Rubinstein, the world-famed Beauty Culturist. She advised them as to the care of the complexion during the summer and gave them some of her wonderful Beauty Preparations.

You need no longer envy these women. Visit Mme. Rubinstein yourself or write to her and you will be able to treat yourself at home under her expert supervision. A few of her many marvelous Beauty Preparations especially adapted for summer's use are listed below including the famous cream to prevent freckles and another to be used in case you have already carelessly allowed your skin to freckle or burn.

VALAZE BEAUTIFYING SKINFOOD

An English lady of the highest social standing and world-wide reputation for rare beauty, whose name, well-known to every woman here and on the other side, discretion forbids to mention, said:—"Valaze is as necessary to me as the fresh air."

Why is Valaze so indispensable?

Because it produces a soft, smooth, flawless skin.

Because it moderates and prevents wrinkles, crowsfeet and similar defects.

Because it dispels tan and sallowness, removes freckles and weather beaten appearance.

Because it is the only preparation of its kind which does not encourage the growth of superfluous hairs.

Because it works constantly for the freshness of the complexion and pure flesh tints.

That's WHY it is as "necessary as the fresh air."

The price is $1.00, $2.00 and $6.00 per pot.

VALAZE SUNPROOF CREME

This is the only cream scientifically prepared and devised on strictly scientific principles to prevent freckling, tanning and sunburn by neutralizing those particular rays of the sun which are the direct cause of such blemishes on the skin. A touch of Valaze Sunproof Creme before leaving the house will protect your complexion and keep it flawless. Motoring, golfing, seabathing, the sport of tennis—an ounce of Valaze Sunproof Creme will enable you freely to devote yourself to them without the risk of ruining your complexion. Price $1.00, $2.00, $3.00 and $5.00.

VALAZE SUN AND WINDPROOF BALM

answers the same purpose as the Sunproof Creme. In addition it is unequalled as an anti-wrinkle preparation. Price $1.50, $3.00 and $5.00 a bottle.

VALAZE LIQUIDINE

This is a most interesting preparation which overcomes enlarged pores, undue flushing of the nose and face, oiliness and "shine" of the skin, and blackheads. It whitens the skin instantaneously and may be used most beneficially to remove dust, grease or travel stains from the face or neck, and fur stains from the throat. Price $1.50, $2.75 and $5.50 a bottle.

VALAZE COMPLEXION POWDER AND NOVENA POUDRE

Mme. Rubinstein was the first amongst beauty culturists to differentiate between normal, dry and greasy or moist skins in the use of face powders. A powder not suited to your skin is harmful and uncomforting. She supplies therefore Valaze Complexion Powder for normal and moist or greasy skins and Novena Poudre for dry skins. $1.00, $2.50 and $4.50 per box.

NOVENA EYELASH CREAM

This preparation stays falling eyelashes and eyebrows, strengthens their growth—at the same time darkens them. Directions for the massage of the eyes and temples, which will reduce wrinkles and restore brilliancy to lusterless eyes. Price $1.50 a jar. Note.—Blondes should not use the Eyelash Cream, unless they wish their eyebrows and eyelashes to grow darker.

VALAZE ROMAN JELLY

This is a new astringent balm which consolidates and makes loose and flaccid tissues. The tightening and smoothing out of the skin about the throat, temples and eyes it accomplishes is most remarkable. $1.50 and $3.00 a bottle.

A copy of Mme. Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of a 2c stamp to cover postage.

Mme. HELENA RUBINSTEIN
15 East 49th Street, New York City

PARIS
255 Rue St. Honore

LONDON, W.
24 Grafton Street

SAN FRANCISCO: Miss Ida Martin, Liebes Bldg., 177 Post St. and Grant Avenue
PHILADELPHIA: Mme. Rose Schachman, 2536 W. Somerset Street
NEW ORLEANS: Mrs. C. V. Butler, 9017 Zimple Street

REPRESENTATIVES WANTED—The demand for Mme. Rubinstein's preparations in all parts of the country has become so insistent that she has decided to appoint representatives in various cities, and she is now prepared to consider applications for agencies. Suitable applicants will receive every encouragement.

AS IN PARIS—

The smart women of New York are now wearing velvet hats.

This Short back poke with bag to match is new—and distinctly popular.

PARIS RAWAK LONDON

48 West 38th Street, New York

Watch our Vogue space for newest ideas

MOTOR NOTES

In certain respects, the trend of motor-car design runs in cycles. A few years ago the "close-coupled" car, sometimes known as the "toy" or "baby" tonneau car, which could hold two passengers in the rear seat, was extremely popular. Although this particular type of car had but a short existence, we are now returning to its general design, with marked improvements and refinements, however, in the "club" and "clover-leaf" roadsters of to-day. In one of the latest of such designs, the front seat is divided into two seats by a wide aisle leading to a small compartment in the rear, which can comfortably accommodate two persons. This body is not of the clover-leaf or horseshoe design, but is similar to a small tonneau with the rear seat brought sufficiently close to the front seats to enable easy conversation among all four occupants while the car is running. This gives, in effect, a four-passenger roadster with ample and comfortable accommodation for each occupant. To carry out the roadster idea completely, there are no rear doors. This body is mounted on a six-cylinder chassis of 124-inch wheelbase, and its cost is $1500.

THE STOCK CAR TAKES TO THE SPEEDWAY

To many people, the race track spells only speed and special racing cars. Lately, however, the specially constructed speedways of this country have been used for the purpose of testing out the speed and endurance qualities of stock pleasure cars which are eventually to be put on the market. Endurance of bearings and metals at high speed is an attribute generally associated only with the special racing car, but recent tests have shown that the modern medium-priced pleasure car is capable of wonderful performance. One stock car, the cost of which is less than $1500 and which was provided only with a body of low wind resistance and a special racing gear, recently attained on a level beach the tremendous speed of over 102 miles per hour. This same car, a short time ago, broke the world's twenty-four hour record for continuous driving. During the twenty-four hours, the car covered 1819 miles, a distance equal to twice that between New York and Chicago. The average speed maintained for the time was approximately 76 miles per hour. One driver operated the car throughout the entire distance, which was in itself a remarkable tribute not only to human endurance, but to the absence of vibration of motor and car while it was traveling at this terrific speed. When the previous twenty-four hour record was made by the same driver, two different cars were used.

TO HELP ONE UP FROM THE DEPTHS

Though the good roads movement in this country has been a tremendous one, there are still some places, interesting from a scenic or historic viewpoint, which are not connected with our main highways by roads passable at all seasons of the year. Overnight, a heavy rain may convert a fair road into one filled with mud holes from which no car could hope, unaided, to extricate itself. To meet such emergencies, various devices have been evolved to replace the watchful farmer and his subsequent exorbitant charge for towing. One of the latest of these devices is a folding shovel, made entirely of steel and designed with a telescope handle which makes it possible to carry the entire arrangement in the ordinary tool box. One half of the shovel telescopes into the other half, and the shortened handle may then be pushed down over the blade of the shovel, so that the size of the whole affair is scarcely greater than that of the blade itself. The shape of the blade suits it for use as a base for the jack, when it is necessary to apply chains to assist in extrication from the mud hole. Any motorist who has had occasion to jack up his car in soft yielding mud and who has been forced to build up a solid foundation of stones or boards on which to support the jack, will appreciate this feature of this convenient accessory. The shovel, complete, weighs two pounds.

ENTER A NEW SORT OF PUMP

Practically all of the higher priced modern cars are provided with a power tire pump, driven by the motor. In order to modernize other cars not so equipped, several pumps have been placed on the market. They are provided with special fittings, so that they may be attached to some portion of the motor. Such installations usually require the services of a mechanic, however, and on some of the older models sufficient room has not been provided for the accommodation of the additional outfit. To overcome these difficulties, a special pump has recently been designed. Its price is $10, and it may be attached in thirty seconds to the projecting end of the crank-shaft of any one of half a dozen different makes of popular cars. When in use, this pump takes the place of the emergency hand-crank, and it is therefore driven directly by the motor without the intervention of gears or joints. It is carried in the tool box, when not in use, and with it is included a sufficient length of air pipe to reach each of the rear wheels. A pressure gauge is also included with the air pipe. Pure air only is sucked in, and the pipe is so designed that no oil spray, which is so harmful to rubber, will reach the tube to be inflated.

A NEW MEMBER OF THE UPLIFT MOVEMENT

Punctures will occur, notwithstanding the improvement in tires and the greater average service to be obtained from them, and a jack is, therefore, the most necessary part of the motorist's outfit. Nearly all jacks are mechanically operated by hand, and in the modern car, with its gasoline tank and its two spare tires carried at the rear, it is often difficult to reach the end of the operating handle when it is necessary to change a rear tire. One of the most ingenious jacks which has yet been devised to make easy the lot of the motorist, is operated on an entirely new system. The jack consists of a cylinder and a plunger, which is raised by means of air pressure forced into it through a long pipe. The air may be furnished either by the hand-pump or the power-pump of the car. Only a few strokes are necessary to lift the largest car, and through clever arrangement of valves the load will stay in position until the release is operated. By means of this device, a car may be raised without undue exertion to the position most convenient to the operator. The jack weighs seven pounds, it is eleven inches high when closed, and it can lift the car six inches from the ground. It costs $6.

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Lazell
Perfumer

OUT there with the blue above and the blue below, wind and sun work havoc with the sensitive skin. Then the cool, velvet touch of this exquisite powder is like the gentle caress of soothing fingers, instantly easing the burning ache and the irritation.

One trial of these Lazell Talcums will please you so perfectly that your choice of a talcum for continued use is certain to be one of these four:

Massatta—a rare Japanese conceit of voluptuous sweetness. *Sweet Pea*—a delicate garden odor of the utmost refinement. *Field Violet*—a fresh, dewy fragrance of unfailing charm. *Japanese Honeysuckle*—a true reproduction of the well-loved flower of Japan

To prevent sunburn and windburn use Crême de Meridor in liberal quantities before going on the beach. It wards off the discomforts of an irritated skin and safeguards the complexion.

Generous Packages in This Complete Beauty Box

Soap, Talcum and Toilet Water in the fascinating Massatta odor, miniature jar of Lazell's Crême de Meridor—best known and most effective skin cleanser—and box of Sweet Pea Face Powder. All packed in gold colored Beauty Box, convenient for traveling or home use. Sent on receipt of 25 cents and name of your dealer.

Lazell
Perfumer
Newburgh-on-the-Hudson
Dept. A-2

Contents of Lazell Beauty Box, 25c.

VANITY FAIR

DO you love the world out doors? Do you love dancing? The sea shore? Golf? Sailing? Tennis? Motoring? Farms? Fowls? Folly? Vanity Fair is a great outdoors magazine.

BUT more than that, it is a magazine that pictures (every month of the year) all that is going on in the very heart of New York life —its art, fashions, theatres, music-halls, studios, cabarets, sculpture galleries.

IF you want to keep up with life in New York, let your chaperon, cicerone, and pacemaker be

VANITY FAIR
449 Fourth Avenue, New York

DANCING ON THE BEACH

NO, THIS is not the Russian Ballet. No, this is not a bit of Chinese porcelain. No, this is not an artist's fevered dream. It is a magazine cover. It is also a bulletin board. It is also an index. It is also a promise.

SERIOUSLY, this is the cover of the July issue of Vanity Fair, which is now on sale on every news stand for 25 cents a copy —by the year, $3.

:ly 1916

Price 25 cts.

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"They hold like dada's, mama's, sister's and brother's."

"The Littlest One"

now has a Velvet Grip garter of his own. It's the

Baby Midget Velvet Grip Hose Supporter

It's fitted with the Oblong Rubber Button and the highly nickled metal parts (which insure absolute security) are well protected. In materials, workmanship and finish the Baby Midget equals the famous Velvet Grip supporters for grown-ups. Lisle, 10 cents. Silk, 15 cents. At stores or by mail prepaid.

Velvet Grip HOSE SUPPORTER for Women, Misses and Children

is the only make with the Oblong Rubber Button. This improvement gives a larger holding surface for the stocking than did the old fashioned round button and so prevents tearing and drop stitches.

Boston Garter

gives men more service and more comfort for its cost than any other article they wear. It's put on and taken off in a jiffy and holds socks neatly and securely. Silk, 50c. Lisle, 25c.

GEORGE FROST COMPANY, MAKERS, BOSTON

You get real anti-skid protection from a car equipped with 'Nobby' Tread Tires.

The big, thick, resilient knobs take hold of the road-surface with a real anti-skid grip.

The 'Nobby' is one of the five United States 'Balanced' Tires which meet every motoring condition of price and use.

Ask the nearest United States Tire Dealer for your copy of the booklet, "Judging Tires."

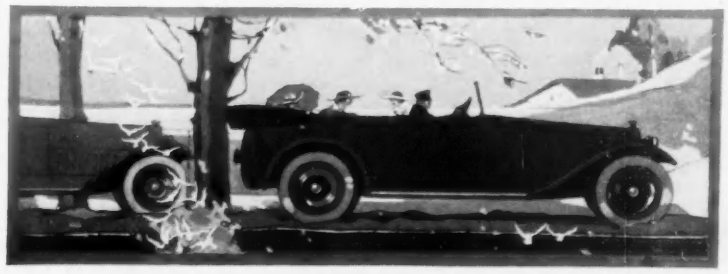
United States Tire Company

'Nobby' 'Chain' 'Usco' 'Royal Cord' 'Plain'

"INDIVIDUALIZED TIRES"

Mitchell

Mid-Year Six
$1325 f. o. b. Racine
26 Extra Features



What Women Prize

Some Things Most Cars Omit

The Mid-Year Mitchell is our second 1916 model. Before its completion our experts examined 257 models at the New York Shows. And every new idea that proved popular is found in this single car.

It embodies 73 new conceptions.

This touring car body is the design which was there voted the handsomest model that had ever been placed on exhibit.

Besides that, this New Mitchell offers 26 extras. That is, features which everyone wants in a car but which usually cost extra.

These include a power tire pump, reversible headlights, a light in the tonneau, a compartment for valuables. They include a ball-bearing steering gear for easy driving. They include the Bate cantilever springs to multiply the comfort of riding.

There are 10-inch springs in the cushions. There are 22 coats on the body. There is French-finished leather upholstery. There is extra room, because our wheelbase is 127 inches long.

You will wonder how such a car, so equipped, can be sold at the Mitchell price. It is due to John W. Bate, the efficiency engineer. It is due to a model $5,000,000 plant which he has created here. It is due to the fact that his factory methods have cut Mitchell costs in two.

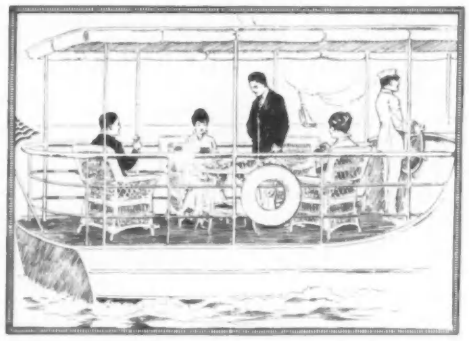
We don't believe that any woman who sees and rides in this Mid-Year Mitchell will want a car that's less complete, less handsome or of lesser grade. Go see it at your local Mitchell showroom.

MITCHELL-LEWIS MOTOR CO.
Racine, Wis., U. S. A.

$1325 F. o. b. Racine for 5-Passenger Touring Car or 3-Passenger Roadster.

7-Passenger Touring Body $35 Extra.

High-speed economical Six—48-horsepower—127-inch wheelbase—complete equipment, including 26 extra features.



FOR MOTOR BOAT TRIPS

Automobile Lunches, Camping Trips, Week-end House Parties, Teas and Dances, provide

DEAN'S CAKES AND CANDIES

They are sent EXPRESS PREPAID during the summer months

An illustrated booklet "Summer Suggestions" fully describing the plan, the liberal delivery limits the cakes, etc., will be sent free on request

Dean's
628 Fifth Ave. New York
ESTABLISHED 77 YEARS

Jewelry of Distinction

This ring, earring, and bar pin are original in their conception. They represent the highest point in style and quality. Mounted with the very finest imitation sapphires and rhinestones, in sterling silver settings, their durability and wear are guaranteed.

Inquire at any high-class jewelry department or jeweler, or communicate with us.

Each article is stamped with this trade-mark

HWF & SONS STERLING

behind which the firm of

Henry W. Fishel & Sons Inc.

stands. Send for our illustrated booklet, "The Wear and Care of Jewelry."

Henry W. Fishel & Sons Inc.
Manufacturing Jewelers
125 West 22nd Street
New York City

No. 824—One of the newer styles of dinner rings is this exact reproduction of the platinum and diamond mountings. Set with imitation Oriental Sapphire and the finest rhinestones. ***$5.00***

No. 1368—The cluster effect is carried out in this stud earring, set in sterling silver with imitation Oriental Sapphire and finest rhinestones. The pair. ***$5.00***

No. 2012—This bar pin which is sterling silver and made with a safety catch, is a reproduction of the genuine diamond and platinum and is set with the very finest rhinestones and a square cut imitation sapphire. The pattern is of the delicacy of lace daintily perforated and may be worn on all occasions. ***$5.00***

S O C I E T Y

Births

NEW YORK

Blake.—On May 24, in Paris, France, to Dr. and Mrs. Joseph Blake, a daughter.

Dale.—On May 16, to Mr. and Mrs. Francis C. Dale, a son, John Denny Dale.

PITTSBURGH

Cook.—On May 23, to Mr. and Mrs. Thomas McK. Cook, Jr., a son.

Deaths

NEW YORK

Beresford.—On May 24, at her home in New Rochelle, Emilie Eleanora Iselin Beresford, wife of Mr. John George Beresford.

Borup.—On May 26, Major Henry D. Borup, U. S. A., retired.

de Rivera.—On May 17, in Pittsburgh, Pennsylvania, Margherita Siegfried de Rivera, wife of Mr. Joseph Hosmer de Rivera.

Flint.—On May 20, at her home, Elizabeth McMaster Flint, widow of the late Dr. Austin Flint.

Gilder.—On May 28, at her home, Helena de Kay Gilder, widow of the late Richard Watson Gilder.

PROVIDENCE

Colt.—On May 25, at his home, Le Baron Carleton Colt, son of Senator Le Baron Colt.

Engagements

NEW YORK

Browning-Thurber.—Miss Katherine S. Browning, daughter of Mr. Henry K. Browning, to Mr. Alfred E. Thurber, son of Mr. Alfred C. Thurber.

Colt-Dickey.—Miss Catherine Dunscomb Colt, daughter of Mr. Richard C. Colt, to Mr. Charles D. Dickey, Jr., son of Mr. Charles D. Dickey.

Converse-Aranyi.—Miss Grovene V. Converse, daughter of Mrs. G. Vail Converse, to Mr. Georges T. Aranyi, son of Dr. Maximilian Aranyi, of Budapest, Austria-Hungary.

Gibson-Van Cortlandt.—Miss Katherine Gibson, daughter of Mr. Robert Williams Gibson, to Mr. Augustus Van Cortlandt, Jr., son of Mr. Augustus Van Cortlandt.

Kendall-Gross.—Miss Elinor W. Kendall, daughter of Mr. William Beals Kendall, to Mr. Andre E. Gross, son of Mr. Charles E. M. Gross.

King-Sewell.—Miss Emma King, daughter of Mrs. J. Berré King, to Lieutenant-colonel Horace Somerville Sewell, D. S. O., son of the late Henry Sewell, of Isle of Wight.

Sterry-Smith.—Miss Prudence Cleveland Sterry, daughter of Mr. Frederic Sterry, to Mr. George Watson Hall Smith, son of Mr. Charles Morris Smith, Jr., of Providence, Rhode Island.

Taylor-Frost.—Mrs. Kenne Taylor, daughter of the late James R. Keene, to Mr. Edward I. Frost.

Van Zile-Greenleaf.—Miss Harriet Lee Van Zile, daughter of Mr. Edward S. Van Zile, to Mr. Donald Leal Greenleaf, son of Mr. James Leal Greenleaf.

BOSTON

Bradley-Swain.—Miss Margaret Hinckley Bradley, daughter of Mrs. Leverett Bradley, to Mr. Roger Dyer Swain, son of the Reverend Joseph S. Swain.

PITTSBURGH

Whitney-Milligan.—Miss Frances Louise Whitney, daughter of Mr. Louis Butler Whitney, to Mr. Thomas Pringle Milligan, son of Mrs. Thomas P. Milligan.

WASHINGTON

Wales-duPont.—Miss Ruth Wales, daughter of Mr. Edward H. Wales, to Mr. Henry Francis duPont, son of Colonel Henry A. duPont.

Weddings

NEW YORK

Bigelow-Bissell.—On June 10, Mr. R. Lavante Bigelow and Miss Doris Wolcott Bissell, daughter of Mrs. Sanford Bissell.

Burt-Maclay.—On June 14, at the bride's home, Mr. Grinnell Burt, son of Mrs. L. P. Burt, and Miss Helen Maclay, daughter of Mr. Archibald M. Maclay.

Butler-Rossire.—On June 1, in St. Thomas's Chantry, Mr. George Prentiss Butler, Jr., son of Mrs. George Prentiss Butler, and Miss Beatrice Rossire, daughter of Mr. Paul Benjamin Rossire.

Eggleston-Parker.—On June 3, at the bride's home, Dr. Cary Eggleston, son of Mrs. George Cary Eggleston, and Miss May Appleton Parker, daughter of Mr. Forrest Parker.

Stephen-Stuart.—On June 1, in St. Bartholomew's Church, Mr. Ernest Stephen, of London, and Miss Helen Marie Stuart, daughter of Mrs. William Couch Stuart.

Whitney-Sands.—On May 27, in the Church of the Holy Communion, Mr. Richard Whitney and Mrs. Samuel Stevens Sands, daughter of Mr. George R. Sheldon.

BOSTON

Haydock-Harrington.—On May 31, in the Arlington Street Church, Mr. Robert Haydock and Miss Ruth Harrington, daughter of Mrs. Francis B. Harrington.

Laughlin-Lord.—On June 3, in Emmanuel Church, Mr. Henry A. Laughlin, son of Mr. James B. Laughlin, and Miss Rebecca Lord, daughter of Mr. Henry G. Lord.

Storrow Rotch.—On June 21, in Emmanuel Church, Mr. James Jackson Storrow, Jr., son of Mr. James Jackson Storrow, and Miss Margaret Randolph Rotch, daughter of Mrs. Abbott Lowell Rotch.

Weston-Standish.—On June 5, in South Congregational Church, Mr. William Henry Weston, Jr., and Miss Lora Standish, daughter of Dr. Myles Standish.

CHICAGO

Adler-Keith.—On June 1, in St. Paul's Universalist Church, Mr. David Adler, Jr., son of Mr. David Adler, and Miss Katherine Keith, daughter of Mr. Edson Keith.

Morgan-McNeill.—On June 12, at the bride's home, Mr. Samuel Tate Morgan, Jr., son of Mr. Samuel Tate Morgan, of Richmond, Virginia, and Miss Marietta McNeill, daughter of Mr. Alexander Chalmers McNeill.

Nichols-Billings.—On June 3, in the Fourth Presbyterian Church, Mr. George Roseman Nichols, Jr., and Miss Margaret Billings, daughter of Dr. Frank Billings.

MEMPHIS

Hurst-Scruggs.—On May 24, Mr. John E. Hurst, son of Mr. William B. Hurst, and Miss Whitney Scruggs, daughter of Mr. James Meriweather Scruggs.

PROVIDENCE

Doubleday-Nicholson.—On June 10, in Grace Episcopal Church, Mr. Nelson Doubleday, son of Mr. Frank N. Doubleday, and Miss Martha J. Nicholson, daughter of Mr. Samuel M. Nicholson.

ROCHESTER

Tuttle-Hollister.—On June 17, Mr. Henry Emerson Tuttle, son of Mr. Henry Nelson Tuttle, and Miss Isabel Hollister, daughter of Mr. George C. Hollister.

Weddings to Come

NEW YORK

Meadows-Reutter.—On June 27, in the Chantry of St. Thomas's Church, Miss Mildred Meadows, daughter of Mr. Thomas C. Meadows, to Mr. Charles Ernest Reutter, son of Mrs. Robert Reutter.

Page

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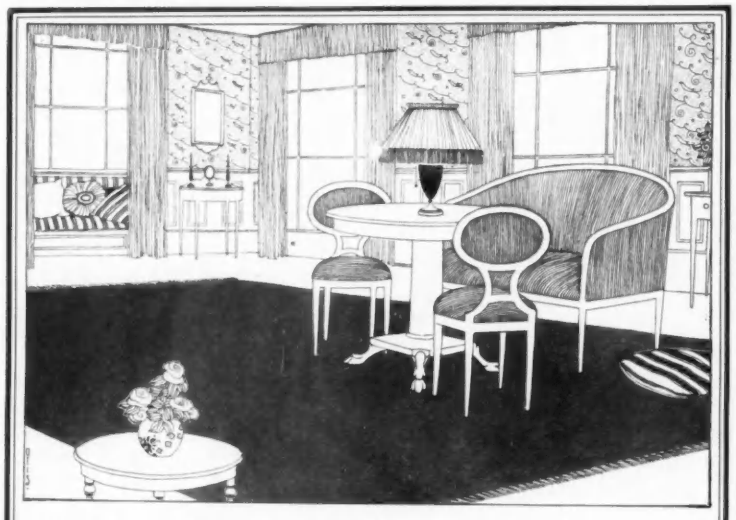

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Ovida begs to remind Milady Exclusive that our fancy designs are Ovida Exclusive

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Original design for medium and stout figures; elastic tape in hem running over shoulders and across bust; also in hem at waist. Very comfortable, yet holds bust firmly. Hook-front style, made in marquisette with satin ribbon covering elastic shoulder straps; sizes 32 to 48.
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SEEN *on the* STAGE

(*Continued from page 67*)

The new, symbolic meaning of these personages may be explained most briefly by quoting from the author's preface:—"The art of Prospero I have conceived as the art of Shakespeare in its universal scope: that many-visioned art of the theatre which, age after age, has come to liberate the imprisoned imagination of mankind from the fetters of brute force and ignorance. . . . Caliban, then, in this masque, is that passionate child-curious part of us all (whether as individuals or as races), groveling close to his aboriginal origins, yet groping up and staggering—with almost rhythmic falls and back-slidings—toward that serener plane of pity and love, reason and disciplined will, where Miranda and Prospero commune with Ariel and his spirits. . . . The theme of the masque—Caliban seeking to learn the art of Prospero—is, of course, the slow education of mankind through the influences of cooperative art, that is, of the art of the theatre in its full social scope."

The theme is merely this:—Prospero, the arch-artist, catches Caliban, the embodiment of all that is most brutish in mankind, and proceeds to civilize him by showing him a pageant which is illustrative of the historical development of the great art of the theatre, and by calling his attention with especial emphasis to certain carefully selected scenes from the greatest plays of Shakespeare.

INAUDIBLE SHAKESPEARE

This theme is expounded in a lengthy dialogue, which—according to the conditions of the presentation—must be bellowed from the outer stage and must remain, to all the uninitiated, unintelligible. The educative scenes from Shakespeare were enacted on the inner stage. These passages, of course, were almost inaudible.

The most successful phase of the entire exhibition was the phase for which the author was least responsible, save only for the prime detail of imaginative initiation. This phase was the chronological unfolding of the historical development of the great art of the theatre, expressed in pageantry, without the teasing intrusion of any words half-heard, by great groups of eager supernumeraries. These were the only passages that called forth real enthusiasm from the vast audience.

THE ELIZABETHAN INTERLUDE

The most effective of these many interludes was the wordless pageant of Elizabethan England, devised by that master-artist, Mr. Cecil J. Sharp, and executed by several hundred enthusiastic members of the New York center of the English Folk Dance Society. This thoroughly delightful interlude introduced into the solemn ritual of the general performance its one great element of joy. For the first and only time in the entire evening, the curious and wondering spectator really felt that the hundreds of people performing in the vast arena were having a good time. A note of mirth had suddenly and unexpectedly been introduced into an evening which theretofore had been made and kept deliberately solemn, and the longing spectator felt eagerly an impulse to cast his hat into the ring.

To set down the simple statement that the wordless interludes to "Caliban" were much more interesting and immeasurably more effective than the spoken scenes is to write an irrefutable criticism of the masque, in so far as it demands consideration as a contribution to the cognate arts of drama and of literature. The text, as revealed to the conscientious reader by the published page, is well-conceived and more than adequately written. In fact, the text of "Caliban," as a work of merely literary art, is better than any other thing that Mr. MacKaye has written since "Sappho and Phaon,"—which, though undeniably a bad play, was just as undeniably a good poem. But good writing goes for nothing in an amphitheatre for twenty thousand.

Though the text of "Caliban" is worthy of serious consideration, it sets forth several ideas which are by no means easy to accept. For instance, it is quite evidently the opinion of the author that the safest defense against the malady of war is an education in the basic principles of the great art of the theatre. According to this theory, the Belgians who nobly chose to die for an idea of honor at Liège might have accomplished their purpose more effectively by inviting the entire German army to a special performance at Liège of "Aglavaine and Sélysette." Mr. MacKaye apparently believes with great sincerity that an army of Huns can easily be rendered impotent by any apparition of great art. This idea is very pretty; but some of us have friends recently returned from Reims.

Mr. MacKaye hates war in the abstract; but he fails to distinguish, in the concrete, between a war for what is wrong and a war for what is right. In his masque of "Caliban," he pictures war as an arch-enemy of art in general and of the drama in particular. By this inclination of his gentle mind, he abjures the facts of history. The only periods in which great drama has arisen have been periods when a national consciousness was quickened into greatness by the winning of a war for principles more dear than life itself. If the English had failed to conquer on the seas the menace of the Invincible Armada, there would never have arisen the great Elizabethan drama; and Shakespeare would never have been heard of, except for the antecedent prowess of Sir Francis Drake. This statement is absolutely true. The great Greek drama was called into existence only after Athens had attained, by force of arms, supremacy over all the other Grecian cities. Calderon and Lope wrote their plays when Spain, by force of arms, was mighty and preeminent among the nations of mankind. The great French drama of the nineteenth century was inspired mainly by the brute force of the democratic and romantic Revolution. Never, in all history, has a period of great drama been preceded and induced by a period of anything less noble than a righteous war. In this association of ideas, the epilogue to "Caliban," in which Prospero obliterates the might of war by calling forth a long procession of the artists of the theatre is reduced to utter nonsense.

DRAMA INSTEAD OF WAR

Mr. MacKaye, believing in the "mission" and the "message" of the drama, thinks the theatre may be used as an instrument for taming the brute instincts of mankind. Not many months ago, he published a serious plea for the substitution of theatrical performances for the stern arbitrement of war. According to this theory, if any disagreement on a point of justice and of honor should occur between, let us say, the German Emperor and the King of the Belgians, these two should be at once invited to attend a performance of a play by Mr. Percy MacKaye. Thereafter, it is to be presumed, they would clasp hands in a common ecstasy and forget such little matters as mere scraps of paper.

From the practical point of view—as such achievements are regarded by men like P. T. Barnum and Mr. George M. Cohan—the crowning glory of Mr. Percy MacKaye is that he has made an enormous public listen to the sort of composition with which the public, in its reasonable moments, is utterly unsympathetic. He has made a drama "of the people" with which the people disagree; he has made a drama "by the people" with which the people are unsympathetic; and he has made a drama "for the people" in which no popular ideas are allowed an opportunity for utterance.

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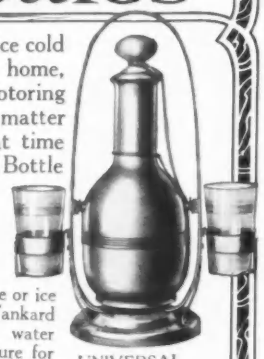

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FASHION BLOSSOMS OUT

(*Continued from page 43*)

Not all would show their sadness so discreetly as the coquette of the pansies, but it is not a bad idea to know to whom one speaks.

Always the costume has revealed somewhat of our character, but never has it spoken so completely as through this language of flowers. To compose a corsage bouquet is for the wise coquette an art in which to excel, for she well knows that he who loves her will read in this at once whatever she thinks. She also, for pure mischief, applies her wits at times to saying that which she does not think. Take care, oh young women, not to do so, for from this one is easily led into cruelty. Seek, on the contrary, the symbols of gentleness and kindness.

Can you not see yourself, in your dressing-room early in the morning, at the hour when you are arranging your hair, shaking the bells of these fuchsias hung to each and every point of your crêpe peignoir? This garment is like the jester's coat; the lining is darker than the outside, and it is turned back in a wide opening in front. Is it not a pretty idea?

The cut of a frock or a costume is, certainly, of great importance, but would you not be the most charming and most unexpected of coquettes if with a simple white muslin frock made by your maid, you should wear a collar of marigolds? The velvet ribbon to which they are attached should be knotted in the back with ends to float in the breeze.

There are already gardens and gardens of many-colored flowers, great and small, but if women adopt the fashion of wearing them as ornaments, they will encourage the growth of others of different type—exotics, flowers never before seen. They will study in scientific books, that they may acclimate in our temperate zone delicate tropical blossoms.

Yet it should not be assumed that one must abandon the humble flowers of the curate's garden. No, indeed. That velvet hat lined with white leather is held by "brides" of yellow ribbon, and to the streamers are hung wreaths of nasturtiums of various colors. These nasturtiums may, on another day, be replaced by clematis or larkspur or any sort of bright colored flower. The geranium, which perhaps seems too heavy, will, nonetheless, prove striking and becoming to brunettes, if made into collars and decorations against all white or all black. If it were the fashion to return to long pendants for the ears, not one, however precious it might be, could have the charm of those two fuchsia blossoms that the quaint young person in the sketch swings from the tips of her ears. A similar effect might be obtained with Spanish jasmine.

Those who have no fear of headaches may flower their frocks with syringa and tube-roses, like the coat in the sketch. This is made of white deerskin with a border of black velvet, and the pockets and the collar bristle with syringas.

Flowers have always been worn for ornaments. The Romans wore crowns of flowers on festal days, and the young brides of all times have taken the pale orange blossoms as the symbol of their maidenhood. Why should we not adopt different symbols suited to our mood in varying times? Already one sees arising in a body the most enthusiastic of our high priestesses of elegance. Their eyes are lighted by the idea of a new possibility, and perhaps in a short time they will appear before us in the glowing summer sunshine as living flowers, completely identified, the perfume of the flower and the wit of woman mingling in a charm bewildering, unexpected, and exquisite, —a little too much designed, perhaps, for the damnation of man.

THE LITTLE SEASON

(*Continued from page 47*)

One is quite sure to be correctly gowned for such an occasion if she wears one of the simpler taffeta frocks in navy blue, gray, or purple, like the cape costume which was worn by Mrs. Bradish Johnson. If in doubt, however, there is always the tailored suit, and Mrs. Robert Livingston Gerry and her sister, Miss Carol Harriman, appeared in suits of beige faille with touches of navy blue in the trimmings.

Though the large hat is to-day most popular, the small hat is often worn as the more fitting complement of the costume. Almost without exception the well-dressed women wear black pumps and black silk stockings at the races. Both the dull leather and the patent leather are worn; the prefered style is a modified colonial pump, and the buckle is very much in evidence. There are a few exceptions, but they are not startling and consist of such variations as gray slippers and stockings with the gray costume, or brown slippers and matching stockings. The white boots and low shoes are, of course, permissible with an all white costume.

There are telling little accessories which do much to make a costume. Sometimes it is the bag, perhaps a long, narrow, pouch-shaped affair of knitted silk in many colors, such as Mrs. Alexander Dallas Bache Pratt delights in swinging, which is as characteristic in its way as her earrings; or again it may be a cane carried successfully as Miss Elsie de Wolfe does her long slender model with small ivory handle; or again, it may be a parasol accenting, as it were, the color scheme of the gown, or a corsage bouquet repeating the flowers that nod in the hat, such as the yellow roses which Mrs. Courtlandt D. Barnes wore on her bodice when she wore upon her head a golden brown capeline with saffron blossoms.

Golf and tennis are daily pastimes. There were few big golf tournaments on Long Island this spring except the Garden City tournament, which was mainly of interest to the enthusiasts but did not draw a large gallery. Tennis grows every year in popularity, and the recent women's tournament at the West Side Tennis Club, at the Forest Hills courts, drew all the island.

The Blue Cross was the beneficiary of the dog show held at Belmont Park by the Nassau County Kennel Club. On this occasion, dogs and dancing were combined by throwing open the Turf and Field Club to those who "had gone to the dogs" and wanted to "have their fling." Though Miss Marian Kennedy, Mr. and Mrs. Jack Minturn, Mrs. A. Butler Duncan, and other well-known exhibitors were on hand to see their pets decorated with the blue, this is not an event of as much interest to the fashionable world as the Mineola Show of the Ladies' Kennel Club in June. Here the year's championships are lost and won.

Water sports are also among the attractions of Long Island. The Great South Bay has long been known as the anglers' paradise. Yachts and smaller sailing craft gather in the waters of Glen Cove, where the Morgan and Pratt families have their homes. In fact, it was off Glen Cove that the first of the New York Yacht Club races for the forty and fifty footers took place. And as the forties are the new Herreshoff built yachts, an unusually large number of parties were made up to witness their speed. A fast motor boat, congenial friends, impeccable cuisine, and the thrill of a closely contested race—what better sport can one ask for a June day?

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TIRED faces everywhere—at the casino, on the beach, at the game—fresh, dainty frocks, exquisite toilettes, but TIRED FACES—Worn, lack-color, dried complexions.

I SUPPOSE it is to be expected. In June, July and August, when the system is sluggish, the skin is slow to throw off impurities and becomes more or less lifeless in appearance. There is no sharp wind to whip color to the cheeks. Instead, a deep-burning sun adds to one's difficulties by either reddening or darkening the skin.

I can help you, as I have many women, to keep your skin in the pink of condition throughout the summer, but you must have the means for proper daily treatment at hand. You must have the preparations which tone, nourish, cleanse and whiten the skin—preparations of the high quality of my Venetian Preparations which have been steadily maintained in their high state of perfection in the face of rising costs of ingredients occasioned by the war. For the success of any treatment depends absolutely upon the preparations used.

The treatment that your complexion needs

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1. VENETIAN CLEANSING CREAM (if bought separately, $2), a light, oily preparation perfectly adapted to overcome a clogged condition of the skin which is the cause of most skin troubles in the summer.
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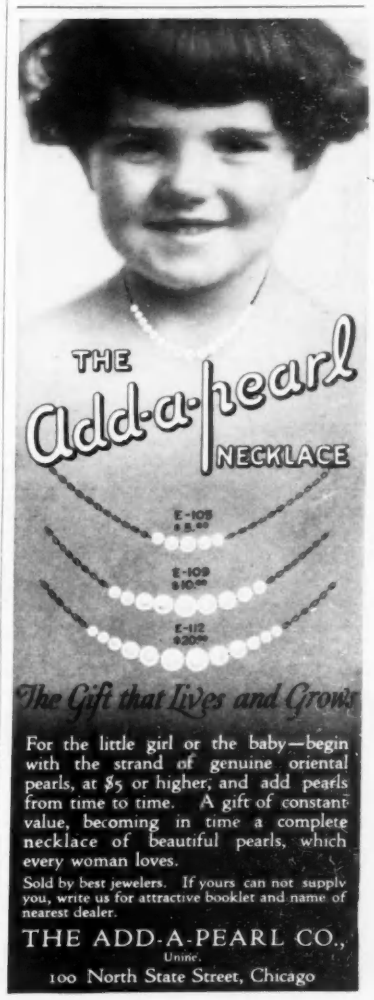

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THE TRIUMPH OF VICTORIANISM

(*Continued from page 51*)

The floor of this room was covered with a huge star of purple cloth let into pale gray cloth. Over a small, Louis Seize, gray marble chimneypiece hung a portrait by Winterhalter of a woman in a blue garden dress, and at the ends of the mantel were white and blue Bristol vases holding bunches of sapphire, purple, and white artificial flowers. The window shades were of stiff blue silk fringed with purple. In such fashion has this room revived some of the wonderful Victorian color.

COLORS FROM VICTORIA'S TROUSSEAU

It is agreed that it is the present-day revival of joyous color that is helping to drag into the light this period of decoration that has been hidden so long in storeroom and attic. A recent exhibition of Victoria's bridal trousseau has brought a wealth of new-old shades that are the despair and delight of the color-schemers of to-day. The red dining-room, the fawn library, the gold drawing-room, and similar decorative symphonies have had their day. To be modish, the decorator must use several colors, and sad is the effect if he use them with little skill. The Victorian era was one of exquisite bad taste, and the furnisher must cull only the best, if he would meet with the reward of harmony and beauty. The new interest in color has been hailed with delight by all purveyors of fabrics and objects of art. Many favorite chintzes of the year are founded on Victorian patterns of brilliant hue. It may take a great artist or a Pompadour to combine successfully colors like vermilion and pink, but lesser artists do not hesitate to try, and the dwelling place of the fashionable person can, at least, no longer be called vapid or colorless.

The craze for Victorian things which has recently sprung to fame in London and Paris is now reaching New York. Dealers are besieged by customers seeking the colored glass lamps. One of the most delightful types of these old lamps is a simple column of white Bristol, and such a lamp may be counted on to add a touch of distinction to any room, however conventional. Two such lamps with maize colored shades have been used with good effect before a stretch of Flemish foliage tapestry. The Victorian birdcage, often Chinese in character, seldom stays overnight in any shop window. Walnut chairs by a hundred unknown makers find a ready market. When scraped, painted in the new colors, and recovered, such chairs often form the foundation of original rooms.

The leaders of taste have decided that the costly room wherein each object is of great value is decidedly ostentatious. A room must speak of more than price-marks, and the furnishing, no matter what its period, must express personality. A touch—just a touch—of the Victorian era gives color to a room and often strikes the elusive note of charm. This is why "the monkey thing" and all it entails has become a fashion. It is far more satisfying to the present-day hostess to have her guests say, "What a fresh and delightful room," than to have them mutely accept it as unquestioned and costly formal perfection.

REINSTATING VICTORIAN BIBELOTS

Although the auction room and the antique shop have always been a part of the life of every individual born with a sense of the wonder of yesterdays, it is only in the last few years that the passion for collecting has become widespread in America. Those who have long cherished secretly a liking for the souvenirs of grandmother's day will welcome this new interest in the once despised period of Victorian art. In many places of banishment are hidden delightful and unusual things that are needed to give atmosphere to many American houses, all too skilfully fashioned to mimic a period which they can not express.

The sketches on pages 50 and 51 are made from articles of genuine antiquity which may be purchased in New York or Philadelphia shops. Vogue will supply the addresses of these shops and the prices of the articles on request.

SECURITIES FOR SMALL SOCIAL INVESTORS

(*Continued from page 56*)

They are safe, for when they prove a disappointment from every social point of view, it is possible to explain their reticence as high statesmanship and not as a mere shortage of ideas.

"The war, by the way, illustrates the risk there is in loading up with any one brand of celebrity. Three years ago many active dealers in celebrities were doing quite well in tame labor agitators, drawing-room I. W. W.'s, perfectly monogamous Free Unionists, and professors expelled from sociological chairs for calling the founders of the chairs crooks. No one unacquainted with world politics could have foreseen the way in which the bottom would drop out of that market. But the war came, and presto! the expelled professor, the parlor anarchist, and the advocate of trial marriage were quoted at about as high a rate as shares in Mr. Law's Mississippi Bubble. Nothing but a Daniels-defying rear-admiral, a Tommy-from-the-trenches, or a lovely lady collector of funds for poor Poland, starved Servia, or bleeding Belgium, possessed any steady value. Women overloaded with the other sort of celebrities, which were quite popular before August, 1914, were really in a bad way. They might as well have laid in a supply of mere literary persons, or interpreters of Ibsen, or any other antiques."

"But how," asked the young girl, "is one ever to be safe with celebrities? A sudden peace might destroy in a twinkling the drawing-room value of the noisiest militarist who is calling Wilson a poltroon to-day."

"Yes," agreed the authority, "and a greatly prolonged war may have precisely the same effect. Indefinite maintenance of hostilities and horrors may lead to an intense boredom with the eagle-baiters. Looking toward that possibility, the prudent speculator will invest, though lightly, in a prominent pacificist or two, keeping him in reserve until needed, of course."

The young girl looked dubious.

"It all seems very precarious," she said. "How do the people manage who do not make social investments?"

"They," said the woman of experience, briefly, "gradually make friends out of congenial acquaintances. It is another matter entirely. A circle of friends is no more a social circle than savings in a stocking under the mattress, get-at-able in any emergency, are stocks bought on a margin which one is everlastingly called upon to protect."

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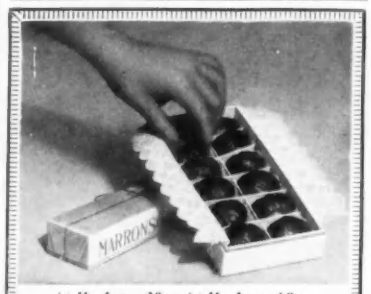

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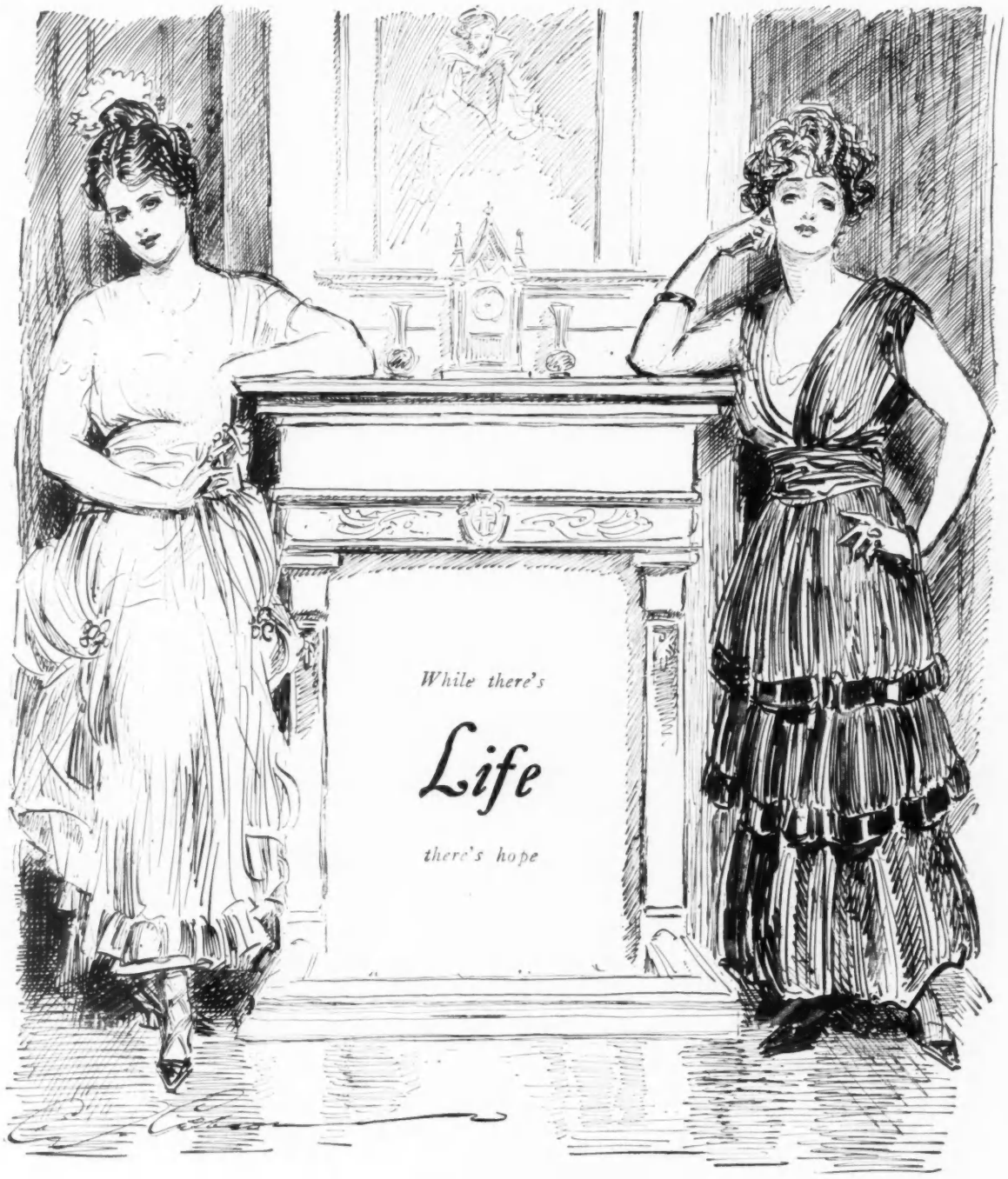

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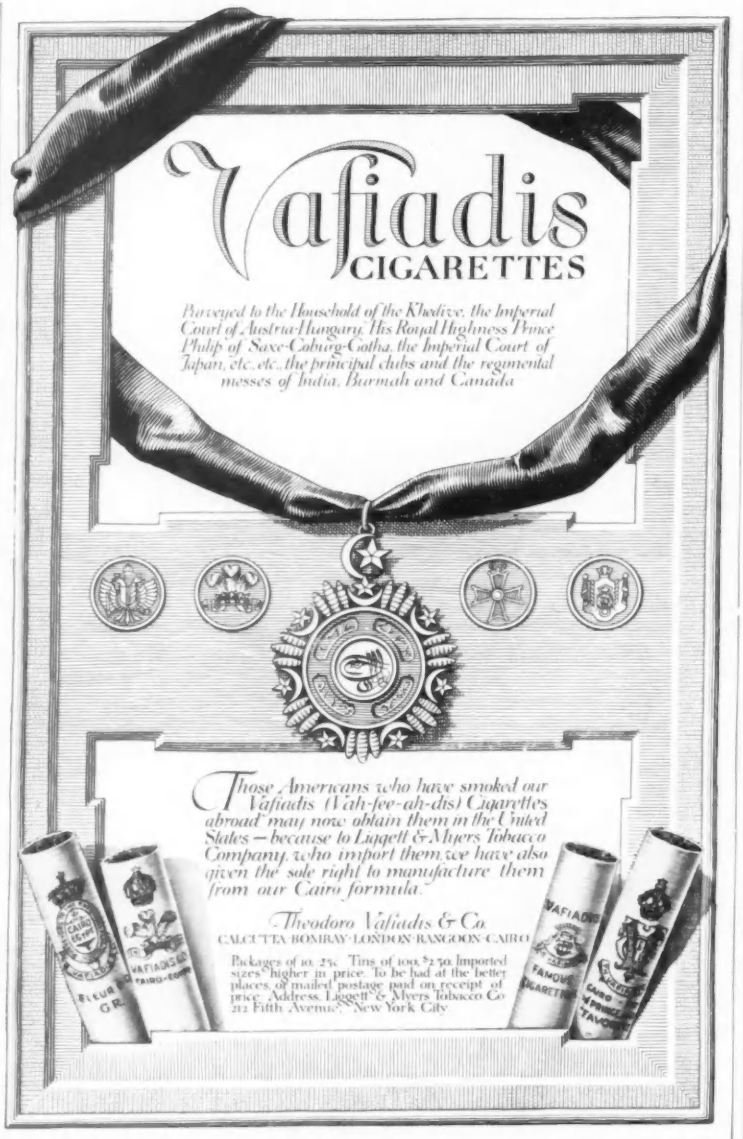

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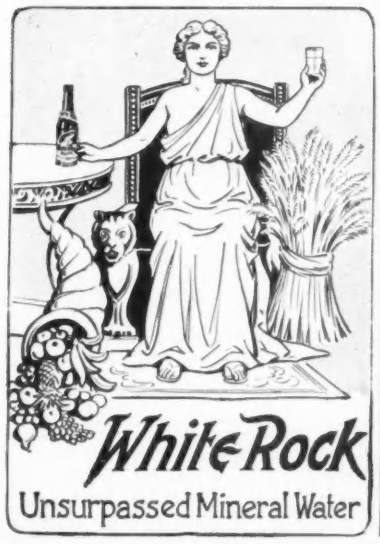

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